



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

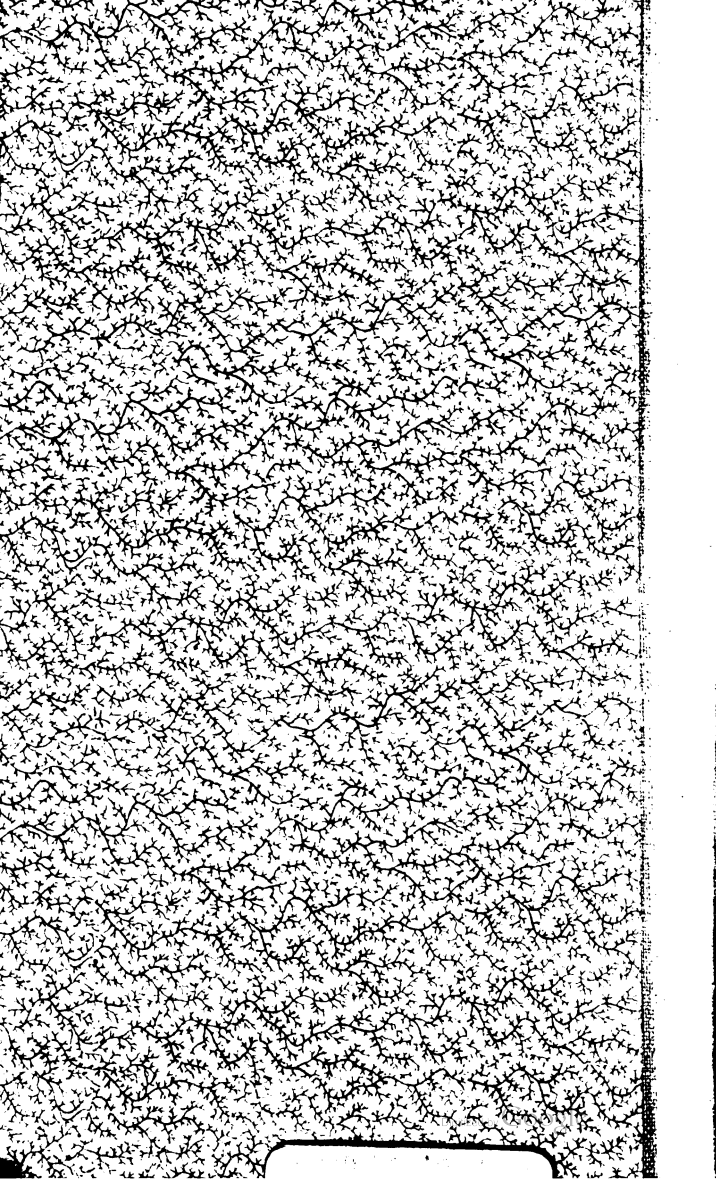
### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

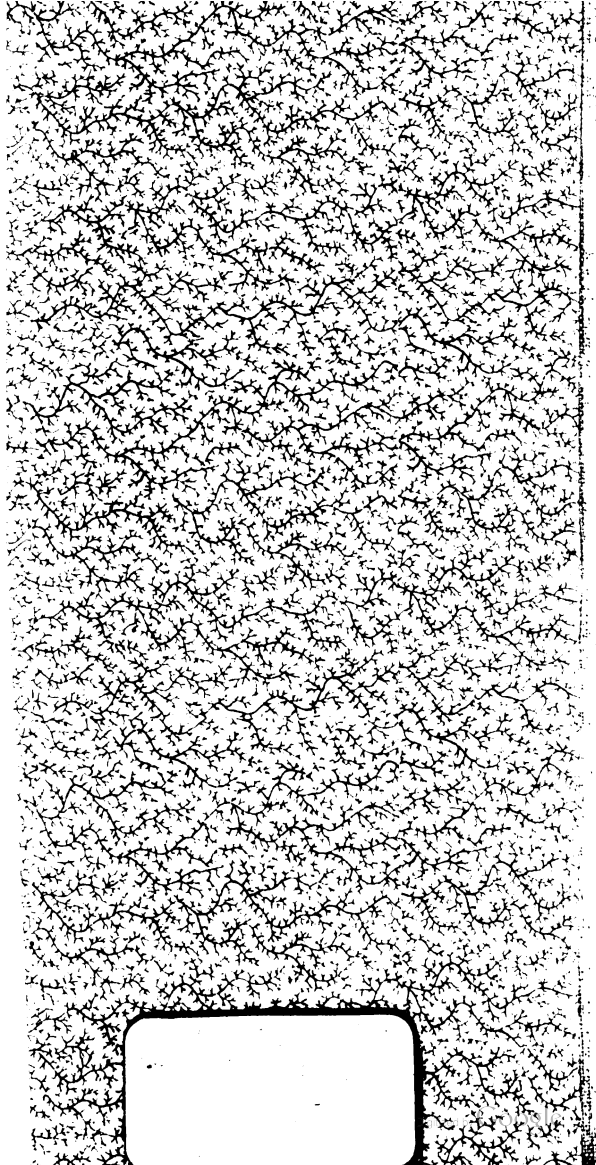
NYPL RESEARCH LIBRARIES



3 3433 07138638 1











Cole  
Con

Digitized by

Google









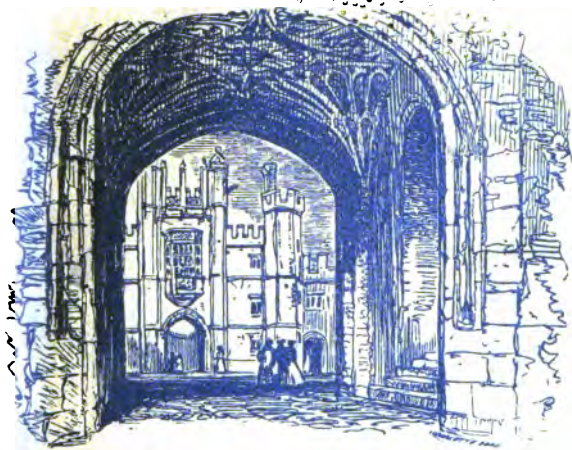
# A COMPLETE HAND-BOOK TO HAMPTON COURT.

BY FELIX SUMMERLY.

(SIR HENRY COLE, K.C.B.)

WITH NUMEROUS ILLUSTRATIONS,

*And a Complete Catalogue of the Paintings and Tapestries  
in the State Apartments and the Great Hall.*



LONDON:  
GEORGE BELL & SONS, YORK STREET, COVENT GARDEN.

*Revised Edition, price Sixpence.* Digitized by Google

# WEBSTER'S DICTIONARY,

See back of Map.

## EFFERVESCENT LOZENGES.

Simple Effervescing Lozenges, or Thirst Quenchers, for allaying dryness of Throat.

Phosphate of Iron Effervescing Lozenges (do not blacken the Teeth). This is the and most certain preparation of Iron.

Soda and Bismuth Effervescing Lozenges one after each meal.

Astringent Voice Effervescing Lozenges made from the well-known Red Gum of Australia, "do not contain any irritant."

Chlorate of Potash Effervescing Lozenges These are analogous to Gargles in their action.

*In Bottles, 1s.; by Post, 1s. 2d.*

PATENTEE AND MANUFACTURER

**W. T. COOPER, Chemist,**  
26, OXFORD STREET, LONDON

"From their slowly dissolving in the mouth their constituents become very intimately mixed with saliva, and medicines thus administered are more readily taken up by the system."



... is now running between Hammer-  
... Station and Barnes.

**ADDISON ROAD.**—For Holland Park,  
Road, and London and North  
... Western, and London and  
... from

# DISTRICT RAILWAY.

## DIRECT ROUTE.

### FREQUENT TRAINS FROM MANSION HOUSE STATION

*via* WESTMINSTER & VICTORIA, TO  
**CHELSEA** { SLOANE SQUARE,  
WALHAM GREEN.

**KENSINGTON** { SOUTH KENSINGTON,  
HIGH St. (*Old Kensington*),  
EARLS COURT,  
ADDISON ROAD,  
WEST KENSINGTON.

**BROMPTON** { GLOUCESTER ROAD,  
WEST BROMPTON.

BAYSWATER, PADDINGTON, SHEPHERD'S BUSH,  
NOTTING HILL, WESTBOURNE PARK,

**HAMMERSMITH,  
ACTON, EALING,  
KEW GARDENS,  
RICHMOND,  
WALHAM GREEN**

(For WANDSWORTH),

**PARSONS GREEN, AND**

**Putney Bridge and Fulham**

(For PUTNEY and WIMBLEDON).

*See the Improved "District Railway" MAP OF LONDON,  
Price SIXPENCE. Second Edition now on Sale.*

Advertising Spaces on the Company's Stations, Walls,  
Platforms, &c., may be had on application to their Agents,

**PARTINGTON & Co., 47, Lower Balgrave St**

to Charing Cross Station for Cleopatra's Needle, National Gallery, and Royal Academy  
and South Kensington Station for the Albert Hall, Albert Memorial, and the South  
Kensington Museums.

&

THE NEW YORK  
PUBLIC LIBRARY

ASTOR, LENOX  
TILDEN FOUNDATION

*Full Catalogues sent on application post-free to all parts of the World.*

# BOHN'S LIBRARIES.

Containing Standard Works of European Literature in the English Language, on

HISTORY,	ARCHÆOLOGY,	SCIENCE,	POETRY,
BIOGRAPHY,	THEOLOGY,	PHILOSOPHY,	ART,
TOPOGRAPHY,	ANTIQUITIES,	NATURAL HISTORY,	FICTION,

With DICTIONARIES and other BOOKS OF REFERENCE, comprising in all Translations  
from the

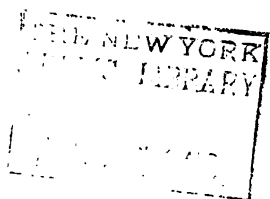
FRENCH,	ITALIAN,	SCANDINAVIAN,	LATIN,
GERMAN,	SPANISH,	ANGLO-SAXON,	and
			GREEK.

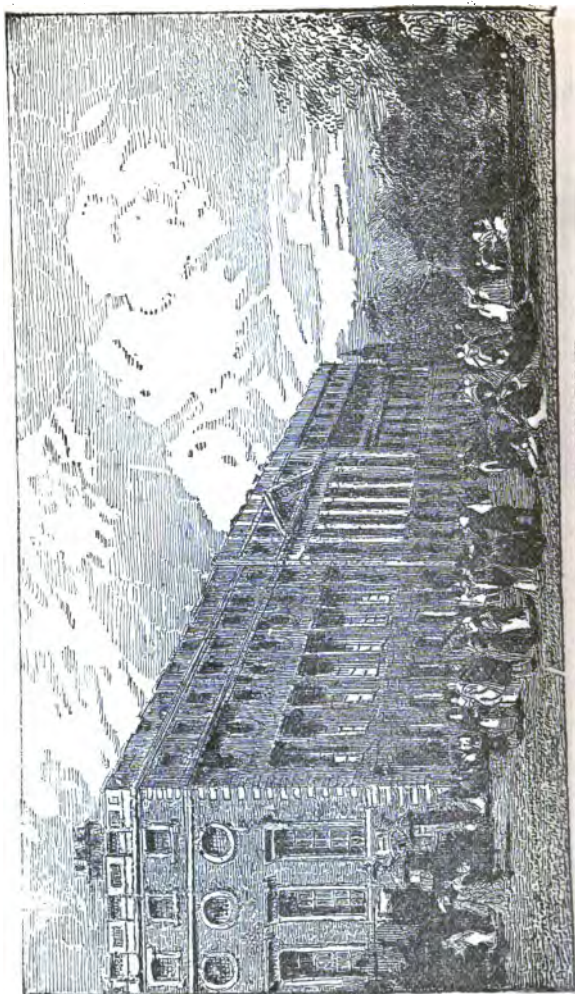
3s. 6d. or 5s. per Volume (with Exceptions). Sold separately.

**A Complete Set in 620 Volumes, price £139.**

---

LONDON: GEORGE BELL & SONS, YORK STREET, COVENT GARDEN.





EAST FRONT OF HAMPTON COURT PALACE.



**A HAND-BOOK**  
**FOR THE**  
**ARCHITECTURE, TAPESTRIES, PAINTINGS,**  
**GARDENS, AND GROUNDS,**  
**OF**  
**HAMPTON COURT**  
**With Illustrations,**  
**A COMPLETE CATALOGUE OF THE PICTURES,**  
**AND AN**  
**APPENDIX,**

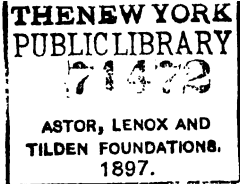
**CONTAINING**  
*Extracts from Public Records, illustrative of the Original Building and extent  
of Hampton Court Palace, the State of the Arts, and the Value of  
Artisans' Labour during the Tudor Period.*

**BY**  
**FELIX SUMMERLY**  
(SIR HENRY COLE, K.C.B.)  
**AUTHOR OF "HAND-BOOK FOR WESTMINSTER ABBEY," ETC., ETC.**

**NEW EDITION, REVISED.**



**LONDON:**  
**GEORGE BELL & SONS, YORK STREET, COVENT GARDEN.**  
**1880.**



## NOTICE

---

IN visiting the State Apartments the public are required to enter at the King's Staircase, and to go out at the Queen's Staircase. To prevent obstruction, no one is allowed to return the way he came.

Umbrellas, parasols, sticks, and parcels of every description must be left at the King's Staircase. Any person found in the apartments with any of the above articles will be required to return to the above place to deposit them.

Any articles left and unclaimed by 10 P.M., will be forwarded to the owners on their sending the duplicate ticket, with their address, to the Superintendent.

The public are requested not to touch the Pictures.

Smoking is strictly prohibited.

The State Apartments are open to the public on *every day in the year except Fridays* (when they are closed for the purpose of being cleaned) and *Christmas Day*. The hours are from 10 o'clock in the morning until 6 o'clock in the evening, from the 1st of April to the 30th of September, and the remainder of the year from 10 until 4, except on Sundays, when the Palace opens at 2 o'clock throughout the year. The grounds are open until 8 o'clock in summer.

---

\*\*\* This book is the only one allowed to be sold in the Palace at Hampton Court by the Commissioners of Her Majesty's Works, &c. &c., and can be obtained only in the State Apartments.

## P R E F A C E.

---



THE Hand-Book to Hampton Court, of which the present Edition is a re-issue, has for some time been out of print.

The Catalogue of Pictures has undergone a thorough revision, and the Guide itself has been corrected

in many matters of detail.

The Historical Notes and Illustrations in the Appendix,\* to which frequent reference is made in the text, contain extracts from the accounts of works executed at Hampton Court in the reign of Henry VIII., and fix beyond dispute the time of the erection of the Great Hall, and other parts of the Palace. They also throw much light on the architectural and decorative arts, as well as on the value of the labour of the artisan of the Tudor period.

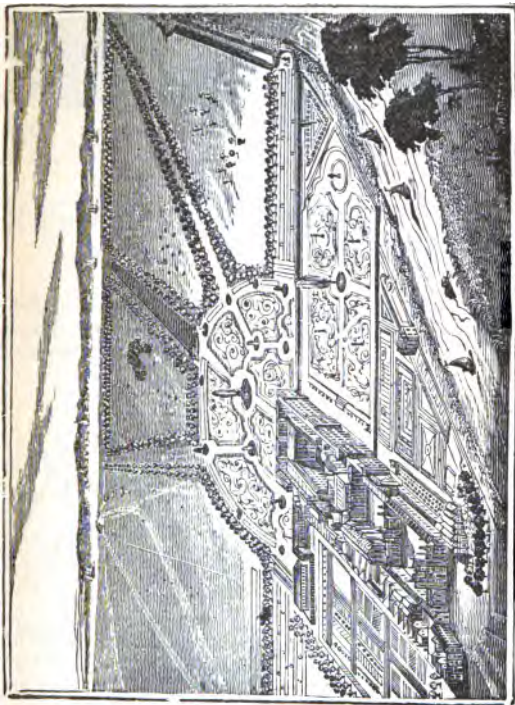
The abstract of the parliamentary survey of Hampton Court, made during the Commonwealth, in A.D. 1653, and first printed here, will assist in forming a more correct idea of the extent and character of the original Palace.

A few historical notes which appear in the Catalogue have been added by the present Editor, and are distinguished by brackets.

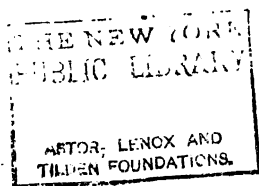
---

\* The Appendix is issued with the One Shilling Edition only.





BIRD'S-EYE VIEW OF THE PALACE IN THE REIGN OF QUEEN ANNE.





HAMPTON COURT FROM MOULSEY MILL.

## A HAND-BOOK FOR HAMPTON COURT.

(In the following pages frequent references are made to Historical Documents, which are published in the Appendix, issued only with the Shilling Edition of the Hand-Book.)



**GIFT** of royal benevolence, right voluntary too—making many days bright and holy days in the lives of thousands, even hundreds of thousands—is the unrestricted freedom of man, woman, and child, of every degree, to enter Hampton Court Palace. Harry the Eighth, with a narrow, selfish sensuality, snatched its courts and gardens from Cardinal Wolsey, its founder; and the better to herd undisturbedly, like Nebuchadnezzar, among the beasts of the field, *chased* the people from the country for miles around. (Statutes, vol. iii., fol. ed., p. 721.) But Victoria, gentle, generous, and sympathetic, gets possession, and one of the first acts of her reign is to throw open its gates to share unreservedly with the humblest of her subjects the delights of its accumulated treasures.

How many, various, ennobling, and exhilarating are these! Nature's works and man's bravest achievements go hand in hand together here. Space bounded by art, which crowds



never rob of solitude!—Trees never leafless; verdure and brightness omnipresent! In all the whole world where are there such flower-forests of chestnuts? Gayest blossoms of every season gladden the eye, filling the air with fragrance. Beauty of scene near at hand, and stretching as far distant as the sight can reach. Lulling music of waters; the magnificent in architecture; the matchless in painting; and, best of all, the throngs of happy faces (records of parliament tell you they exceed thirty thousand a month in the summer) abandoned to mirth, and oblivious of dull cares and toil left behind them! Miserable indeed the wretch whose sympathies are not touched with some of these.

“Let any wight, (if such a wight there be),  
 To whom thy lofty towers unknown remain,  
 Direct his steps, fair Hampton Court, to thee,  
 And view thy splendid halls: then turn again  
 To visit each proud dome by science praised,—  
 ‘For kings the rest,’ (he’d say,) ‘but thou for gods wert raised!’”

Not one summer’s day, or many, make familiar all Hampton Court can show; not in summer only, but in winter, when most places are cold, gloomy, and sad, is it warm, bright, and gleeful. It has charms for all the year round; and embarrassed with its riches, the difficulty to the occasional visitor, and still more so to the visitor for a single day, as many thousands are, is to economise strength and spirits to relish each succeeding beauty, and leave the place not in surfeited lassitude, but with vivid impressions of its most remarkable features. How best to make the selection—and see the sights in the best order—is the aim of this our Hand-book; in which, among such a crowd of objects, we shall possibly fall into mistakes and errors in judgment.

A hundred pages cannot pretend to be a history of the place, which, in fact, is the history of three centuries, not the least eventful of our country. A hundred pages would not suffice to enumerate the mere names of the men of fame linked in association with it. A hundred pages, to speak sympathetically of Wolsey, its great architect, the last political priest, bold practical reformer of monastic corruption (too ripe for his age), and promoter of learning and of art!—or of Thomas Cromwell, his secretary, next in rank and ability! pursuing his master’s example in the overthrow of papal authority in England—Wolsey and Cromwell, both men raised from the people, by the strength God had blessed them

with—or of Cranmer, Shakspeare, Oliver Cromwell, “protector,” at least of the Raphael Cartoons, which formerly were hung here, but were removed to South Kensington a few years ago! A hundred pages to tell, too, of the doings of our kings and queens since Hampton Court became their palace!—a hundred pages to affect a dilettanti talk on its works of art! These are subjects to fill as many volumes, rather than to overwhelm our little book. We therefore pretend to do no more with them than glance lightly, and for the most part lovingly, at them, as we pursue our course through the buildings, the galleries, and gardens.



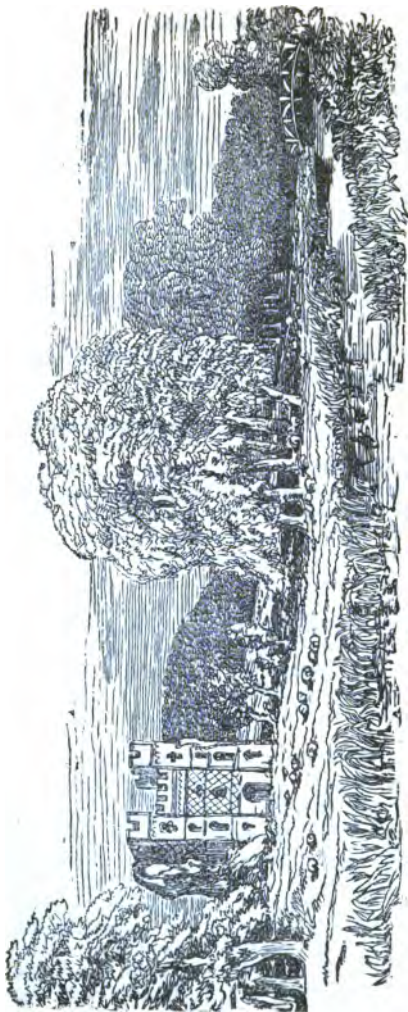
N the outset, it may be as well to tell what experience we have of the

#### BEST WAY OF REACHING HAMPTON COURT.

When the visit is limited to a single day, our advice is to adopt the speediest means possible; for you will have enough to do there, without bestowing much care on what may be interesting on the route thither. Of the route by the South-Western Railway we need say nothing, except to those coming *upwards* to the Ditton station. Between the Walton and Ditton stations, on the south side of the railway, the Water Gate House of Wolsey's residence at Esher may still be seen standing on the Banks of the Mole. The station at Ditton Marsh is about two miles from Hampton Court, from which place there is a branch to Hampton Bridge. Should the visitor prefer to walk

“By the soft windings of the silent Mole,”

he will obtain distant glimpses of the Gothic turrets of Wolsey, by the side of the Grecian lines of Wren. This sluggish stream offers to the angler a quiet retreat for good ground fishing—licence, a guinea a year—and, better still, to the artist, some most charming picturesque home views on its banks. The better to refresh the memory of the visitor, and to stimulate others to undertake the same beneficial pilgrimage, we have called in the aid of some pleasant and characteristic engravings, all of them the handiwork of ladies' fingers, as woodcuts—clean, delicate work—according to our notions of things, may very properly be.



**WATER GATE HOUSE OF THE EPISCOPAL PALACE AT ESHER BETWEEN DITTON AND WALTON STATIONS.**

Should your approach be in this direction, do not cross Hampton Bridge without resting on its apex, to get another and not less interesting view of the palace. Descend to the river's bank, where the old elms, with a few peeps of the palace behind, and the sparkling river before them, will reward you for going thus much out of your way.



WEST ENTRANCE FROM THE THAMES.

Another way of getting to Hampton Court—though more tedious—and at about the same cost, is for a party to club together and engage a carriage. According to the point of starting, you will take the road south of the Thames, through Wandsworth and Kingston, or that by Kensington, over Hammersmith Bridge, through Richmond. The best road, if you regard chiefly the interests of your horses, is through Brentford. The District and North London Railways also run frequent trains to Richmond in connexion with others from there to Bushey Park. The walk through the Park to Hampton Court Palace is about a mile.

But we quite agree with a *Westminster Reviewer*, who is an excellent guide to Hampton Court (No. lxxvii. page 326), that the right royal road to Hampton Court is by the "silent highway" of the Thames, which he pleasantly describes from London to Richmond Bridge. Doubtless this was Wolsey's route hither from his York Palace at Whitehall; and the convenience of water transport must have influenced his selection of the site. His successors thus travelled between Hampton and Greenwich, then a royal residence. In the privy purse expenses of Henry VIII., we find watermen paid "for wayting at his grace's going from Yorke Place to Hampton Courte." For nearly two centuries afterwards, it was

the fashion for the rich, under canopied barges, to glide on the smooth river, in silence broken only by the measured music from the oars of their liveried rowers, rather than in carriages to jolt along rough roads, reverberating with the discord of whips and clatter of horses' hoofs. It is, however, a good day's journey to and from Hampton Court by the river, and this route leaves the visitor but an hour or two to see the palace. For an out-of-doors excursion, making the palace the goal, and seeing only its grounds, few things are pleasanter than this water trip. Many steam-boats leave the metropolis in the morning, and reach, with a favourable tide, Richmond, fitly named by our Anglo-Saxon ancestors as the "Shene" or beautiful, in about two hours. Being here, you should ascend the hill, for the sake of one of the most gorgeous panoramas of English landscape of which our own most picturesque country can justly boast.

Having descended the hill, if you care not for a few shillings, and have time to spare, you will engage, at the foot of Richmond Bridge, a couple of stout watermen—for it is hard work tugging against the stream—to row you up to Hampton Bridge, and in your going or returning refresh yourself with an eel-pie of singularly artistic merit, on the ait of Twickenham. The pedestrian has a choice of pleasant, peaceful paths: through Richmond Park—where there are oaks which would inspire a Druid; by the banks of the river, to Kingston, and thence through Ditton, when he will obtain the first view of Hampton Court, already spoken of; or crossing Kingston Bridge, continue by the road or through Bushey Park. There is but little difference in the distance of any, and all afford charming walks.

But there are some steamers which ply from the metropolis as far as Hampton Bridge itself.

The residents on the banks of the Thames above Hampton Court do not need to be reminded what a delightful means of reaching Hampton their clear, lively river offers—rowing or punting down, and being towed back by an up-country barge. Even from Southampton, by means of the South-Western Railway, we may arrive at Hampton Court in almost less time than by a turnpike-road from the metropolis.

By whatever road you reach Hampton Court—east, from Kingston; west, from Hampton; or north, through Bushey Park, when you will pass the "lion" gates, the principal

entrance to William III.'s portion of the palace—you should be careful that your

#### ENTRANCE TO THE PALACE

is through the gates at the foot of Hampton Bridge. Historic associations, awakened by the many very opposite aspects of the place, will then arise in due chronological review; and the numerous beauties will reach their climax as you make your exit from the gardens. But before you pass



through these latter gates, decorated with heraldic emblems and trophies of William III., it will be well worth while to stand on the centre of Hampton Bridge, and thence obtain a general impression of those portions of the palace which own Cardinal Wolsey as their architect.

“Towris hie, ful pleasant shal ye finde,  
With fannis fresh, turning with everie winde;  
The chambris and parlors of a sorte,  
Wythe bay-wyndows goodlie as may be thoughte:”

thus sings old Chaucer;—and Skelton, a contemporary satirical poet—

“With turrets and with toures,  
With halls and with boures,  
Stretching to the starres,  
With glass windows and barres;  
Hanging about their walles  
Clothes of golde and palles,  
Arras of ryche arraye,  
Fresh as floures in Maye.”

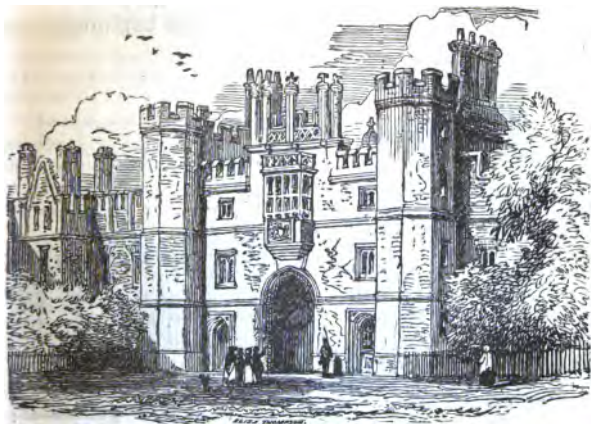
Behind the row of venerable elms, which somewhat conceals the front view, the palace appears like a little town, and well it may, for its buildings are calculated to cover eight acres. As the eye here does not rest upon modern disfigurements, this view probably gives a very true impression of its original character. After passing through the gates, the long line of low brick barracks on the left, nearly joining the palace; the heavy, shapeless masses of brick on the right; the roadway placed not in front, but at an angle of the palace gateway; the incongruous and shabby modern window-frames, impertinent substitutions for ancient mullions and lattices, afford so many evidences of the cruel neglect and improper stewardship to which the palace has been subjected in former times. It is consoling to observe modern restorations of chimney shafts and pinnacles, and of a mullioned window here and there, all in excellent and accurate harmony; and we indulge the hope of one day seeing the *whole* of this front, if not all the ancient remnants of the palace, restored as far as possible to their original character. The march of these welcome restorations might be hastened by a special vote of the House of Commons—a vote likely to be as popular in the House itself, as with the hundreds of thousands who annually spend holidays at this place.

Instead of passing up the gravelled road, which presents the front at a disadvantageous angle, and gives undue importance to the left wing, it is best to cross the grass on the right, and approach directly in front of the centre gateway under the shadows of the old elms. The pathway must originally have taken this direction, as is clear from the aspect of the building, if it were not proved by old plans still existing in the British Museum. When the palace was first erected, Hampton Bridge did not exist. In contemporary accounts payments to the ferryman frequently occur. Thus, in the twenty-eighth year of Henry VIII.—

“John Raynold, ferryman [was paid] for his delygent attendaunce in helpyng over the workmen evenyng and mornyng, by the space of a quarter of a year, 3s. 4d.”

So that the entrance to the palace would in nowise have been regulated by the present relative position of Hampton Bridge. In 1653, there was a ferry where the present bridge stands.





WESTERN ENTRANCE.

The centre of this western *façade* is a modern restoration, and it would be commendable but for the niggard denial of the groined roof under the gateway. In cruel mockery, a flat whitewashed ceiling looks down on the spring of the ancient groining, of which only a corbel remains. Originally, a moat passed round the house before this front, which was connected with "an arched bridge, built over the moate that lieth between the said range of building and the Outer Green Court"—a small court, "conteyning 3 roodes and 27 perches." See the Survey, printed in the Appendix, where the reader will find means to identify many parts of the old palace.

But before passing the gateway, if you are not pressed for time, and desire to comprehend the general size and plan of the building, you should pass into the court on the left wing, and wander among the ancient gloomy passages, with their effects of light and shade strongly marked through the massive walls, offering ready-made pictures at every step.

Hereabouts is a court, called the KITCHEN COURT, which was probably one of the five courts of the palace, spoken of by Hentzner, in 1596.

Excepting the circular modern building in the centre, used as a kitchen, this court, with the semicircular bay-window of



the Withdrawing Room, and the gable of the hall, preserves its ancient characteristics nearly untouched.

Traversing any of the passages on the left of this court, you will pass to the north side of the palace, called the

#### TENNIS-COURT LANE;

and these portions convey a good idea of the size of the old palace. Though much disfigured and neglected, they still retain a look of real antiquity. At the end of this lane the passages on the left lead to the TENNIS COURT itself, the interior of which may be seen from them. The Tennis Court was more likely erected by Henry than by Wolsey. Expenses for its construction are among the public records of Henry VIII.'s reign.

"Master wyredrawers were paid for the wyndows of the new Tennys play some at 16d. the day, and others at 8d."

There was also an "open tennis play," and the "bowlyng allys" were near the "tennys playes;" so there was no lack of such pastimes. A search in this neighbourhood will

enable you to find a court (present chapel court?) thus mentioned:—

"Pybbylls gathered from Epsam (Epsom) commen, for the payying of the lyttill courtt betwexte the quenes lowng gallary and the close tennys play at 1d. the lode."

Returning westward the whole length of the lane, and remarking here and there the quaint little picturesque bits of the old building—and chimneys, "windpipes of good hospitalitie," to fireplaces large enough to roast oxen whole—you will arrive again at the western entrance.

In these parts of the building were located, doubtless, the "offices" for Wolsey's princely establishment. The notices which George Cavendish, his gentleman-usher, makes of Wolsey's officers, enable us to form some idea of the extent of accommodation which must have been needed. A steward, who was a priest, presided over one board in the hall, a treasurer over another, and a comptroller over a third. In his hall-kitchen there were two clerks, a comptroller, and surveyor of the dresser, clerk for the spicery, twelve turnspits, four scullery-men, two yeomen of the pastry; his master-cook, dressed in velvet or satin, decorated with a gold chain, and under him were two cooks and assistants. There were proper officers for the larder, the scullery, buttery, ewry, cellar, chandry, wafery, dormitory, wardrobe, laundry, bakehouse, wood-yard, barn, gate, barge, stables,—besides chamberlains, vice-chamberlains, and ushers, gentlemen waiters, yeomen waiters, cupbearers, carvers, doctors, and chaplains, clerks, secretaries, &c., a suite which numbered nearly a thousand persons. Eight tables were provided daily for the chamberlains and gentlemen officers; one for young lords, and another for the sons of gentlemen. In the Historical Notes (Appendix C), is given a list of the parts of the palace mentioned in accounts of works of the time.

"The cardinal's house," continues Cavendish, who is probably speaking in common of Wolsey's palaces of York Place, Whitehall, and of Hampton, "was resorted to, like a king's house, by noblemen and gentlemen, and such pleasures were here devised for the king's delight as could be invented or imagined. Banquets set with masquers and mummers in such costly manner that it was glorious to behold; there wanted no damsels meet to dance with the masquers, or to garnish the place for the time with variety of other pastimes. Then there were divers kinds of music, and many choice men

and women singers appointed to sing, who had excellent voices."

No one gives any account of Hampton Court without quoting the descriptive relation, by Cavendish, of a grand entertainment given to the French ambassador, in celebration of the peace concluded between Francis I., the Emperor Charles, and Henry. Though old, and rather long, it is so effective, that we shall follow the example by inserting it in the Historical Notes (Appendix A).

Having examined the tasteful oriel window of the gateway, we may pass through the little portal, and enter the



#### FIRST COURTYARD OF WOLSEY'S PALACE.

**B**EER crimsoned brick courts like this, always cosy in our not over-warm climate, seem to us the outward types of an old English hospitality nearly extinct; it seems impossible to associate *in-door* comfort with houses, being awkward adaptations of temples and porticoes, suitable for sunny climes, whose grandeur is on the outside. Excepting a few modern square chimneys, which the more decorated and characteristic chimney-shafts of the Tudor age are gradually supplanting, an incongruous campanile above the clock on the opposite gateway, which might well be spared, and a pavement instead of a grass plat, we are beholding this part of the building pretty much as it was when Wolsey was accustomed to lodge his 300 visitors in silken beds within its walls. This quadrangle is nearly square, enclosing an area of 167 feet by 162 feet. The restorations throughout the whole of this court are quite appropriate. Stepping a few paces to the right, we obtain one of the best and fullest views; at the opposite corner, on the left hand, rises high the elegant gable of the hall, with a vane on its summit, supported by a dragon, and the eight "beasts in freestone standing on the crest at the gabull ends, which cost five shillings and fourpence apiece" when the hall was built (see Appendix B, No. 28), and with the battlements of the south side springing lightly above the adjoining buildings. There is much beauty in the oriel windows on both the gateways of this court, each with the arms of Harry the Eighth (See Appendix B, No. 99.) On the towers of the eastern gateway are busts of Trajan and Hadrian, two of the best of

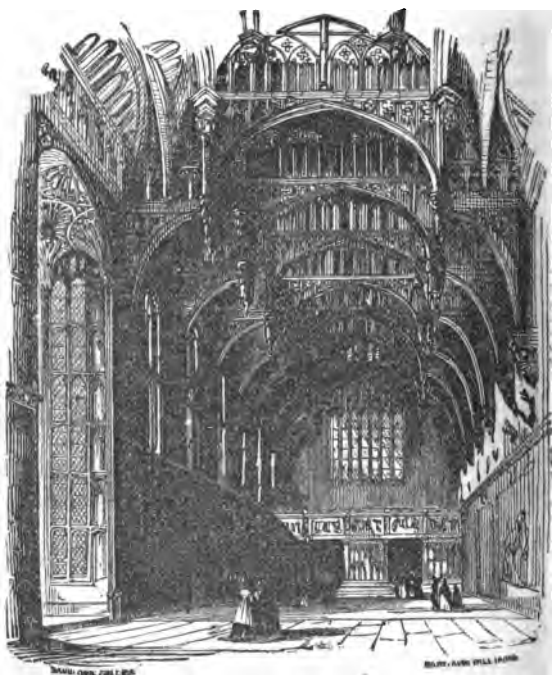
the Roman emperors, moulded in a sort of terra-cotta, and said to have been executed by Della Robbia: these busts, with the others in the adjoining court, were presented to Wolsey by Pope Leo X. They have been very cleverly restored by Mr. Wilson, an artist of Kingston. A discussion on these and other busts, which excited much interest at the time amongst archæologists, appeared in the columns of the *Athenæum* of 1846.

Should the weather be unfavourable, we may traverse the passages around this court, comfortable, sheltered, and always dry, and through them remark its varied outlines. Having finished our contemplation of this court, and under the Tudor rose, suspended from the groined roof of the second gateway, taken a final glance at the first gateway, with our impressions of the style of architecture thus undisturbed, we should, before entering the second court, at once mount the stairs on the left, which lead into



It has been called the "Cardinal's Hall," though the span-drels of the very doorway we pass under are ornamented with carvings of the arms of Henry VIII. Free access to this hall was first granted to the public at the close of 1840.

You enter under the minstrel gallery common to all the halls of the middle ages; for our ancestors knew full well how the ear addressed the heart of man, at the altar, the field of battle, and festive board. The intrinsic beauties of this hall, its grand proportions, its high-pitched roof and pendants, displaying the art of carving in great excellence; its glorious tapestries and general blaze of light; make you exclaim as you enter, "This is really fine!"



**THE HALL.**

This hall formed no part of Cardinal Wolsey's palace, and its erection was not commenced until five years after the Cardinal had given up Hampton Court to Henry VIII., in exchange for the manor of Richmond. The manor of Hampton was granted to the Cardinal by the prior of the Knights Hospitallers of St. John Jerusalem; and the Cardinal commenced the building of Hampton Court about A.D. 1515. In June, 1525, Wolsey surrendered Hampton Court into the possession of the crown.

There is conclusive evidence (see Appendix B, No. 8) that preparations were made for removing the "old hall," and laying the foundations of the "new," or present hall, in 1531 (anno 22 Henry VIII.). Tilers, masons, carpenters, and smiths were in full activity working on the "new hall" in the following year. In the 24th year the roof was raised. The progress of the works, until the 26th year of Henry VIII., may be fully traced in the Evidences already alluded to.

After this year the entries refer rather to repairs than new erections, and the building of the hall may be said to have been completed. The interior still retains most of its original features and ornaments, the pavement alone being excepted.

If we may judge from a drawing made by Mr. Lysons, about 1800, the floor of the hall even then consisted of tiles—"paynted tyle ypaved with poynttyl ich point after other." It is stated that Flemish paving tiles of green and yellow, at 5s. the hundred, were used anciently for the "hall pacys" in the queen's new lodging. Chaucer's lines, doubtless, applied here:—

"The flore and bench was payyd faire and smoothe  
With stones square of manie divers hewe;  
So wel joyned, that for to say the sothe,  
Al seemed one, that none the other knewe."

In respect of picturesqueness, the restoration of tiles is greatly to be desired. With the Evidences printed in Appendix B in his hand, the architectural antiquary may stand in this hall and identify almost every pendant, "reprise," or corbel, and spandrel, with the very artist who executed it, and its actual cost three hundred years ago. For example, the letter H, which stands in the angle of the



east end, was sculptured by one John Wright, of South Mimms, and cost 22*s.* 6*d.* (Ev. 26.)

We doubt if a similar identification is possible with any other building of equal antiquity. After an experience of twenty years of the public records, we may say we know of none which give like information to these accounts of Hampton Court. The wages of labour, as illustrative of the condition of the working classes, seem to us of especial value and curiosity. The value of money, judging from the prices of corn, appears to have been between seven and eight times its present standard. Thus, one of the corbels in the hall cost 22*s.* 6*d.* (Ev. 26.) Its value at the present time would be about 8*l.* The Evidences numbered from 75 to 97 convey some notion of the great extent to which colours were employed in decoration; gilding and "bice" abounded everywhere. It has been said that the freemasons working at the palace were Germans; but such names as those of "White, of Winchester," "Wright, or South Mimms," "Ridge, of London," prove directly the reverse. It may be remarked that particular localities of the kingdom, as at present, furnished their peculiar productions. Thus nails—"tenpenny"—of all sorts, came from Dudley (Ev. 57).

This hall, like others in early times, was heated by means of logs of wood piled on a hearth in the centre of the building; the bright flames flashed against the rafters, and the smoke escaped from a cupola or louvre rising out of the roof; there are no remains of this fireplace, which was perhaps removed by Kent when he laid his profane hand on the hall. Such a cupola is seen on the roof of Westminster Hall; but the only place which is generally known to retain the use of it is the dining-hall of the Westminster schoolboys. (See Hand-book to Westminster Abbey.)

The restoration of the coloured glass throughout this hall has been executed by Mr. Willement. It is most welcome, and characteristic of old times; and it will be seen that the modern and ancient "harnessing" of these windows (see Appendix B, Evidences 67, &c.) are nearly identical in character—a fact which is highly creditable to Mr. Willement's taste, he having had no knowledge of the authorities we have quoted. The windows on the north and south sides of the hall were completed in 1846.

The pedigrees of the six wives of King Henry VIII. are set forth in alternate windows.

The intermediate windows, seven in number, contain the heraldic badges of Henry VIII. The Lion.—The Portcullis.—The Fleur-de-Lis.—The Tudor Rose.—The Red Dragon of the House of York.—The White Greyhound of the House of Lancaster.—And obliquely across the windows are the cyphers H. R.; also the mottoes, “*Dieu et mon Droit*,” and “*Dne. Salvum Fac Reg.*” (God save the King.)

In the first window, on the south side, are the initials, arms, and badges of Katharine of Arragon, with legend and arms, showing her descent from Edward I., viz.:—“Katharine of Arragon, 1st wife of King Henry y<sup>e</sup> Eighth; her pedigree from King Edward y<sup>e</sup> First, and his 1st wife Eleanor of Castile.—King Edward y<sup>e</sup> First married 1st Eleanor of Castile.—King Edward y<sup>e</sup> Second married Isabel of France.—King Edward y<sup>e</sup> Third married Philippa Palmaria.—John Duke of Lancaster married Blanch Plantagenet.—John Grand Master of Avis married Philippa of Lancaster.—John Prince of Portugal married Isabel of Braganza.—John King of Leon married Isabel of Portugal.—Ferdinand King of Spain married Isabel of Leon.”

In the third window are the arms, badges, and initials of Queen Anne Boleyn, with legends and arms, surrounded by branches of rich foliage, the root springing from the arms of King Edward I., showing her descent from that King. The mottoes commence in the centre of the lower compartments of the window, and are as follows:—“Anne Bullen, 2nd wife of King Henry y<sup>e</sup> Eighth; her pedigree from King Edward y<sup>e</sup> First and his 2nd wife Margaret of France.—King Edward y<sup>e</sup> First married 2nd Margaret of France.—Thomas Earl of Norfolk married Alice Halys.—John Lord Segrave married Margaret de Brotherton.—John Lord Mowbray married Elizabeth Segrave.—Thomas Duke of Norfolk married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John Duke of Norfolk married Katharine Molyns.—Thomas Duke of Norfolk married Elizabeth Tylney.—Thomas Earl of Wiltshire married Elizabeth Howard.—Anne Bullen, daughter of Thomas Earl of Wiltshire.”

The fifth window gives the initials, badges, and arms of Queen Jane Seymour. The legend has reference to the various coats of arms, showing her descent from King Edward I., viz.:—“Jane Seymour, 3rd wife of King Henry y<sup>e</sup> Eighth; her pedigree from King Edward y<sup>e</sup> First

and his 1st wife Eleanor of Castile.—King Edward y<sup>e</sup> First married Eleanor of Castile.—King Edward y<sup>e</sup> Second married Isabel of France.—King Edward y<sup>e</sup> Third married Philippa of Pamaula.—Lionel Duke of Clarence married Elizabeth Burgh.—Edmond Earl of March married Philippa of Clarence.—Henry Lord Percy married Elizabeth Mortimer.—John Lord Clifford married Elizabeth Percy.—Syr Philip Wentworth married Mary Clifford.—Syr Henry Wentworth married Anne Say.—Syr John Seymour married Margaret Wentworth.”

In the eighth window (on the north side of the hall), and opposite the last described, are the arms, initials, and badges of Queen Anne of Cleves, showing her descent from King Edward I. The mottoes are:—“Anne of Cleves, 4th wife of King Henry y<sup>e</sup> Eighth; her pedigree from King Edward y<sup>e</sup> First, and his 1st wife, Eleanor of Castile.—King Edward y<sup>e</sup> First married 1st Eleanor of Castile.—John Duke of Brabant married Margaret Plantagenet.—John Duke of Brabant married Margaret of France.—Lewis Count of Flanders married Margaret of Brabant.—Phillip Duke of Burgundy married Margaret of Flanders.—John Duke of Burgundy married Margaret of Bavaria.—Adolphus of Cleve married Mary of Burgundy.—John Duke of Cleve married Elizabeth of Hevers.—John Duke of Cleve married Maud of Helse.—John Duke of Cleve married Mary of Juliers.”

The tenth window describes the initials, arms, and badges of Katharine Howard, showing her descent from King Edward I. The legends are:—“Katharine Howard, 5th wife of King Henry y<sup>e</sup> Eighth; her pedigree from King Edward y<sup>e</sup> First and his 2nd wife Margaret of France.—King Edward y<sup>e</sup> First married 2nd Margaret of France.—Thomas Earl of Norfolk married Alice Halys.—John Lord Segrave married Margaret de Brotherton.—John Lord Mowbray married Elizabeth Segrave.—Thomas Duke of Norfolk married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John Duke of Norfolk married Katharine Molyns.—Thomas Duke of Norfolk married Elizabeth Tylney.—Lord Edmond Howard married Joyce Colepeper.—Katharine, daughter of Lord Edmond Howard.”

The twelfth window gives the arms, initials, and badges of Queen Katharine Parr, showing her descent from King Edward I. The mottoes are:—“Katharine Parr, 6th

## THE HALL.

wife of King Henry y<sup>e</sup> Eighth; her pedigree from King Edward y<sup>e</sup> First and his 1st wife Eleanor of Castile.—King Edward y<sup>e</sup> First married 1st Eleanor of Castile.—King Edward y<sup>e</sup> Second married Isabel of France.—King Edward y<sup>e</sup> Third married Philippa of Hainault.—John Duke of Lancaster married Katharine Roet.—Ralph Earl of Westmorland married Joanne Beaufort.—Richard Earl of Salisbury married Alice Montacute.—Henry Lord Fitzhugh married Alice Nevel.—Syr William Parr married Elizabeth Fitzhugh.—Syr Thomas Parr married Maud Green.—Katharine; daughter of Syr Thomas Parr.”

The arrangement of the west window is as follows :—

### UPPER WINDOWS.

1. Arms of the Order of St. John Jerusalem.
2. Arms of Thomas Docra, Prior of St. John Jerusalem.
3. Arms of the See of York.
4. Private Arms of Cardinal Wolsey.

### GREAT WEST WINDOW.

#### H. R.

*The Arms, Badges, and Ciphers of Henry VIII., labelled between the mullions, are as follow :—*

In first space: Tanta Monta.—Arms on Shield.—Katharina Regina (K. of Arragon).—Vivat Rex.—Device.—Dieu et mon Droit.

In second: Mihi et Meæ.—Arms on Shield.—Anna Regina (A. Boleyn).—Edwardus Sextus Rex.—Arms in Garter.

In third: Bound to obey and serve.—Arms on Shield.—Jana Regina (Jane Seymour).—Dieu et mon Droit.—Device—\*Mon joye, St. Denis.

In centre: Figure of HENRY VIII.—HENRICUS Octavus Rex.—Maria Regina.—Arms in Garter.

In fifth: God send me well to kepe.—Arms on Shield.—Anna Regina (Anne of Cleves).—Dieu et mon Droit.—Device.—†Altera Securitas.

In sixth: Toujours Loyal.—Arms on Shield.—Katherina Regina (K. Howard).—Elizabetha Regina.—Arms in Garter.

In seventh: Amour avec Loyaute.—Arms on Shield.—

---

\* This motto refers to the fleur-de-lis above it.

† This to the portcullis.

**Katharina Regina (K. Parr).—Vivat Regina.—Device.—Semper Eadem.**

This window is quite a chapter in English history, for all to read who please. A little study of it will fix in the mind all Henry's queens and his offspring.

The arrangement of the Great East Window was finished in 1843 by Mr. Willement.

#### UPPER WINDOWS.

1. Arms of the Kingdom of France.
2. Arms of the Kingdom of England.
3. Arms of the Lordship of Ireland.
4. Arms of the Principality of Wales.

#### GREAT EAST WINDOW.

The openings of the arched head of the window are filled by rich foliage patterns on deep coloured grounds.

In first space: His Badge and Portcullis.—His Name.—Arms of John Beaufort, Duke of Somerset.—Portcullis.—The White Greyhound of the House of Lancaster supporting a Banner charged with a Portcullis.

In second: Her Badge the Daisy.—Arms of Margaret Countess of Richmond.—Her Name.—Arms of John Beaufort, Earl of Somerset.—His Name.

In third: Arms of King Henry VII.—His Name.—His Badge the Red Dragon.—Arms of John, Duke of Lancaster.—His Name.

In centre: Effigy of HENRY VIII. The York and Lancaster Lines uniting in a Rose.—Arms of HENRY VIII.—His Name.—The Arms of King EDWARD III.

In fifth: Arms of Elizabeth of York.—Her Name.—Her Badge the Rose en Soleil.—Arms of Edmond, Duke of York.—His Name.

In sixth: His Badge, the Rose en Soleil.—Arms of King Edward IV.—His Name.—Arms of Richard, Earl of Cambridge.—His Name.

In seventh: His Badge, the Falcon within the closed Fetterlock.—His Name.—The Arms of Richard Duke of York.—Falcon within the Fetterlock.—The White Lion of the House of York, supporting a Banner charged with a Falcon within an open Fetterlock.

Below the Arms of Edward III. is the stock of Plantagenet,

on which springs, on the dexter side, the branch of Lancaster—the Red Rose; on the sinister side springs the York branch—the White Rose.

A large bay window, with richly carved pendant fans, of unusual lightness and elegance, is a prominent and beautiful feature, at the upper end of the south side of the hall. The arms and ciphers of Harry the Eighth, *H.R.*, and of Jane Seymour, his queen, *J.R.*, “bownd to serve and obey,” are inserted in coloured glass in the windows, whilst below are the arms of Wolsey, with a cardinal’s hat on either side, and obliquely—“The Lord Thomas Wulsey, Cardinal, legat de latere, Archbishop of Yorke, and Chancellor of Englande,” and this motto, “Dominus mihi adjutor.” These are modern restorations in correct taste, directed by Mr. Villement.

From the dais, or raised portion of the floor—on which the table for the most distinguished guests was placed—the proportions of this noble interior may be best examined; its length is 106 feet; its width 40 feet; and height 60 feet. It strikes us as more imposing than that of Christ Church, Oxford (114 feet in length, 40 feet in width, 50 feet in height), to which it has a remarkable likeness. Both buildings may possibly have owed their design to Wolsey. Here in this very hall, standing in the midst of the cardinal’s palace, tradition tells us that Shakspeare acted before Queen Elizabeth, in his drama of “Wolsey’s fall,” but this we are inclined to question.

PRESENCE CHAMBER, OR WITHDRAWING-ROOM.



MORE ancient in look is this chamber, though it has not escaped the modern paint-brush. Tudor badges of the rose, fleur-de-lis, portcullis, &c., hang from its flat but square panelled ceiling. A bay window of unusual form, being semicircular, nearly opposite the entrance, projects into the Kitchen-court. The lower part of this very curious and almost unique bay window has been recently ornamented with suitable stained glass, also by Mr. Villement. The upper portion represents the arms of Henry VIII., the lower, those of Wolsey, and those of the bishoprics of Durham, Bath and Wells, Winchester, Lincoln, and York,

which he held. The length of the room is about 70 feet; the breadth 29 feet; and the height about 20 feet.

#### THE TAPESTRIES.



THE hangings or tapestries—also called “Ar-ras,” because that place in Flanders was the chief site of their manufacture—next command our attention. It was a highly judicious act to release them from serving as backgrounds to nail pictures against, and hang them in the hall—a most appropriate place to receive them. The old hall of Wolsey, we know, was hung with tapestry. In the inventory of his goods there is the following memorandum:—“That in the moneth of Auguste, anno xv<sup>o</sup> Regis Henrici VIII. seven peces of the lozenge verdours within written were shorne and newe dressed on the wronge side, and made mete for the hanging of the halle at Hampton Courte, by reason whereof they were demenyshed in depth.” A whole day may be spent in contemplation of these tapestries. They are fine remnants of the chief decorations with which our ancestors rendered their dwellings beautiful and warm. The churches, being safe from violence, were adorned with paintings on the walls; but castles, and other residences less secure, employed tapestry, which was constantly moved. In the Wardrobe Account, taken in the first year of Edward VI., above five hundred pieces are specified as being at Hampton Court, exclusive of cloths of estate. There was tapestry suitable to the importance of the day. In Wolsey’s inventory mention is made of “olde peces of hangings whiche served for the hanging of Durham’s Halle of inferior days.” All the tapestries now in the hall certainly belonged to the palace when it was occupied by Henry VIII. For the superior excellence of its design, the tapestries under the Music Gallery deserve the first notice. They may possibly have belonged to the series in the “Legate’s Chamber” in Wolsey’s time (Appendix F). The composition of many groups is very graceful, and the expression of the figures full of meaning. The allegory of the first, near the entrance, seems to allude to man’s submission to sin, and his pardon. Figures are labelled “Justicia” (Justice), “Fides” (Faith), and “Caritas” (Charity). In the left corner is a woman, “Femme,” holding a label

inscribed "*Ascendit mors per fenestras*" (Death ascends through the windows). *Justicia*, with a sword, is threatening the sinful "*Homo*" (man), whilst *Misericordia* (Mercy) interferes on his behalf. Above are three kings (perhaps intended for the Trinity); "*Pax*" (Peace), *Misericordia*, *Veritas* (Truth), and *Justicia*, are pleading before them. Another group consists of the same man, "*Gracia dei*" (God's grace), presenting armour to him, whilst "*Pax*" is holding his helmet. Another label, held by a male figure, is inscribed "*Reddam ultione hostibus dent xxxii.*" (?) A group, high on the right, consists of "*Luxuria*" (Luxury), "*Avaricia*" (Avarice), "*Gula*" (Gluttony), &c., about to be dispersed by "*Spes*" (Hope). Farther on the right sits a king, attended by various figures. "*Humilitas*" (Humility) on his left.

The legend of the next is as follows:—

- "*Ante Judicem in Virtutum presencia,*"  
(Before the Judge, in Virtue's presence,)
- "*Argiciunt Justicia et Misericordia,*"  
(Plead Justice and Mercy.)
- "*Minatur Culpa a Justicia,*"  
(Threatened is Crime by Justice,)
- "*Sed reconciliatur a Misericordia,*"  
(But is reconciled by Mercy.)
- "*Ubi apparet Fortitudo benedicta,*"  
(Where blessed Fortitude appears,)
- "*Campum deserunt semper delicta,*"  
(Sins always leave the field.)
- "*Peccata in eternum castigantur*"  
(Sins eternally are chastised)
- "*Per virtutes quæ non moriuntur,*"  
(By virtues which never die.)

On the third piece, which is thus inventoried among Henry VIII.'s goods at Hampton Court—"One pece of Tapistre of seven deadlie synnes, lined with canvas"—are the following, the first being rather obscure:—

- "*Per colum incipiens primo vanum,*"  
(By means of the loom, beginning at first empty,)
- "*Mortale fit atque prophanum,*"  
(The canvas becomes mortal and unholy.)
- "*Septem peccata sicut generantur*"  
(The seven sins, as they are generated)
- "*In mundo, figuralitur hic volantur,*"  
(In the world, are here in shape set forth.)



We may trace each sin associated with some animal or non-descript, as in the descriptions of the poets of the time, though the association is not always similar. Thus, in the procession to the "sinful house of Pride," in the "Faërie Queen"—

Sluggish *Idleness*, the nurse of sin,  
Upon a slothful *ass* he chose to ride.  
Loathsome *Gluttony*,  
Deformed creature, on a filthy swine.  
Lustful *Lechery*,  
Upon a bearded goat.  
Greedy *Avarice* did ride  
Upon a camel loaded all with gold.  
Malicious *Envy* rode  
Upon a ravenous wolf.  
Revening *Wrath*,  
Upon a lyon, loth for to be led.

In the tapestry before us—

"Superbia" (Pride), rides on a nondescript.  
"Gula" (Gluttony), on a goat,  
"Impenitentia" (Impenitence), on a camel.  
"Luxuria" (Luxury), on a pig,  
"Invidia" (Envy), on an ass.  
"Ira" (Wrath), on a griffin.  
(Indistinguishable), with an ape.

The arras in the hall consists of eight compartments, be longing to a series of ten pieces, each one representing incidents in the history of Abraham. As specimens of an art nearly extinct, there are none like them for splendour—the high lights being worked in gold—to which the public enjoys a right of access in this country. In the survey of Henry's effects (Bib. Harl. 1419) they are thus described:—

Item—Tenne peces of newe arras of thistorie of Abraham. whereof			
One containeth, in length,	ix yardes quart iii nalles;	in depth,	v yardes quart.
The seconde . . . . .	viii yardes iii quarters . . . . .		v yardes quart.
The thirde . . . . .	viii yardes iii quarters one nalle . . . . .		v yardes quart.
The fourthe . . . . .	ix yardes di quarter . . . . .		v yardes quart.
The fyveth . . . . .	viii yardes iii quarters di . . . . .		v yardes quart.
The sixte . . . . .	viii yardes di . . . . .		v yardes quart.
The seventh . . . . .	viii yardes iii quarters di . . . . .		v yardes quart.
The viiith . . . . .	x yardes di . . . . .		v yardes quart.
The nyneth . . . . .	ix yardes one nalle . . . . .		v yardes quart.
The tenthe . . . . .	ix yardes di quarter . . . . .		v yardes quart.

It has been conjectured that they may have been presented

## THE TAPESTRIES.

to Wolsey by Charles V., or by Francis I. to Henry VIII. Most likely Henry bought them. They are attributed to *Bernard Van Orlay*, Raffaele's disciple. Several figures—that, for instance, of the angel most forward in conversing with Abraham, in the compartment on the dais of the hall, which bears a strong resemblance to Christ in Raffaele's cartoon of the Charge to Peter—make it quite evident that the artist had taken Raffaele as his model. It is a German edition of Raffaele, it is true. The stiff legs, defective composition, and awkwardness of many of the figures, belong entirely to an early state of German art.

Evelyn, speaking of the contents of Hampton Court, in his *Memoirs* in 1662, mentions some "hangings designed by Raphael, very rich with gold." "Of the tapestries," he adds, "I believe the world can show nothing nobler of the kind than the stories of Abraham and Tobit" (see Evelyn's *Diary and Corresp.*, vol. i. p. 386, Bohn's Library). "They were bought by Oliver Cromwell, and valued in the Commonwealth inventory at 8260*l.*" It is not quite clear that he alludes to these. In Henry VIII.'s inventory are named "ten peces of hangings of arras of thistorie of Tobias, bought of Erasmus Skotte, merchaunt."

The first of the series commences on the left side of the hall as you enter; but why are they not hung according to the proper chronology of the incidents they depict? Each subject bears a descriptive Latin legend, worked on the *salon* of some animal, in the centre. An arabesque border is at each side, and below each principal design. The figures on this border are exquisitely conceived, and are emblematical of the sentiments the chief subject is calculated to inspire. We have deciphered these legends, some of which are not very intelligible, though quite legible. When a doubt has arisen, we have indicated it; and for those that may need it, we have added a translation, taking the words of Scripture themselves, wherever suitable.

## No. I.

The Lord appears unto Abram. "The Lord said to Abram, Get thee out of thy country.....So Abram departed.....And there he builded an altar unto the Lord, and called upon the name of the Lord."—GEN. xii.

Apparitio. <i>Apparition.</i>	Apparet Deus Abraham Is Dei jussu relinquit patriam Ædificat aram adorat Deum.					Animi promptitudo. <i>Promptitude.</i>
Benedictio. <i>Blessing.</i>						Manuactudo. <i>Gentleness.</i>
Obedientia. <i>Obedience.</i>	Latria. <i>Worship.</i>	Exilium. <i>Exile.</i>	Animi promptitudo. <i>Promptitude.</i>	Innocentia. <i>Innocence.</i>	Simplitas. <i>Simplicity?</i>	Bonitas. <i>Goodness.</i>

## No. II.

"And Abraham took bread, and a bottle of water, and gave it unto Hagar, (putting it on her shoulder,) and the child, and sent her away." The child perishes with thirst. Hagar lifts up her voice, and weeps: the angel of God consoles her. Ishmael becomes an archer.—GENESIS xxi.

Despectio. <i>Slighting.</i>	Expellitur Agar cum Filio. Abra- ham dat comectum. Puer siti perit. plorat Agar angelus eam solatur fit Ismael sagittarius.					Liber Pater. <i>Bacchus.</i>
Zelotypia. <i>Jealousy.</i>						Obedientia. <i>Obedience.</i>
Fecunditas. <i>Fruitfulness.</i>	Fuga. <i>Flight.</i>	Desperatio. <i>Despair.</i>	Consolatio. <i>Comfort.</i>	Commiseratio. <i>Commiseration.</i>	Obedientia. <i>Obedience.</i>	Vita Silvestris. <i>Rural Life.</i>

## No. III.

"And the servant, Eliezer, put his hand under the thigh of Abraham, his master, and sware to him that he would not take a wife unto Isaac of the daughters of the Canaanites, but of his own kindred. And the servant took the camels of his master, and his goods, and went to Mesopotamia."—GENESIS xxiv.

Virginitas. <i>Virginity.</i>	Juravit Eliezer sub femore Domini sui Abrahe [non ?] accepturum se ejus filio Isaac de Chanan eorum filiabus sed de ejus cognatione—assimp- tisque camelis et muneribus abiit Mesopota- miam.					Liber Pater. <i>Bacchus.</i>
Paranympheus. <i>Brideman.</i>						Obedientia. <i>Obedience.</i>
Inquisitio. <i>Seeking.</i>	Acceptatio. <i>Acceptance.</i>	Promissio. <i>Promise.</i>	Delicta. <i>Fidelity?</i>	Alacritas. <i>Alacrity.</i>	Invocatio. <i>Invocation.</i>	Animi promptitudo. <i>Promptitude.</i>

## No. IV.

Sarah taken by the Egyptians; is returned with gifts. God shows Abraham the land of Canaan.—GENESIS xii.

Luxus. <i>Riot.</i>	Sara rapta ab Egyptiis restituitur cum muneribus—Deus ostendit Abraham terram Canaan.					Alacritas. <i>Alacrity.</i>
Caristia. <i>Dearth.</i>						Confidentia. <i>Confidence.</i>
Raptus. <i>Rape.</i>	Libido. <i>Lust.</i>	Conscientia. <i>Conscience.</i>	Restitutio. <i>Restitution.</i>	Promissio. <i>Promise.</i>	Latria. <i>Worship.</i>	Vindicta. <i>Vengeance.</i>

## No. V.

God appears to Abraham; promises a son; Sarah laughed within herself. Abraham prays for Sodom. It perishes by the fire of heaven, with other cities.—GENESIS xvii.

Risus. <i>Laughter.</i>	Deus apparet Abraham—promittit filium— Sara ridet—Abraham orat pro Sodoma cum cum aliis urbibus celesti igne perit.			Misericordia. <i>Mercy.</i>
Trinitas. <i>Trinity.</i>				Vindicta. <i>Vengeance.</i>
Hospitalitas. <i>Hospitality.</i>	Fama bona. <i>Good fame.</i>	Deprecatio. <i>Entreaty.</i>	Simplicitas. <i>Simplicity.</i>	Promissio. <i>Promise.</i>

## No. VI.

Sarah dies. Abraham purchases the field as a burying-place. Takes Keturah as his wife. He dies, and is buried.—GENESIS xxiii., xxv.

Resurrectio. <i>Resurrection.</i>	Sara moritur. Abraham emit Agrum illi in sepulturam ducit Ceturam uxorem. Moritur sepelitur.					Judicio. <i>Judgment.</i>
Senecta. <i>Old age.</i>						Immortalitas. <i>Immortality.</i>
Tempus. <i>Time.</i>	Atrapos. <i>Fate.</i>	Querimonia. <i>Complaint.</i>	Spes. <i>Hope.</i>	Pluvius? <i>[Ploratus?]</i>	Pluvius? <i>[Ploratus?]</i>	Gloria. <i>Glory.</i>

## No. VII.

To avoid strife, Abraham gave Lot the choice of a place for his house. Abraham dwelled in the land of Canaan, and Lot departed to Sodom.—**GENESIS xiii.**

Discretio. <i>Discretion.</i>	Ad vitanda jurgia Abraham dedit Lot eligere locum mansionis Abraham habitat In Chanaan Lot pergit ad Sodomam.					Concordia. <i>Concord.</i>
Habundantia. <i>Abundance.</i>						Separatio. <i>Separation.</i>
Pax. <i>Peace.</i>	Contentio. <i>Contention.</i>	Invocatio. <i>Invocation.</i>	Amicitia. <i>Friendship.</i>	Requies. <i>Rest.</i>	Electio. <i>Choice.</i>	Divitio. <i>Partition ?</i>

## No. VIII.

Abraham is commanded by the Divine oracle to offer his only son, Isaac, as a burnt sacrifice.—**GENESIS xxii.**

Constantia. <i>Constancy.</i>	Abraham Divino oraculo jubetur immolare unigenitum suum filium Isaac.					Benedictio. <i>Blessing.</i>
Tentatio. <i>Temptation.</i>						Promissio. <i>Promise.</i>
Fides. <i>Faith.</i>	Simplicitas. <i>Simplicity.</i>	Obedientia. <i>Obedience.</i>	Animi promptitudo <i>Promptitude.</i>	Immolatio. <i>Offering.</i>	Promissio. <i>Promise.</i>	Spes. <i>Hope.</i>

## THE TAPESTRIES

IN

## THE WITHDRAWING-ROOM

Are said to have been hung in the time of Wolsey, and they manifestly belong to a period anterior to those in the Hall. In Henry's Inventory, we find "Three pieces of arras of the three fatall ladies of Destenye, lyned with blue buckeram." These hangings are so darkened by time, that it is difficult to trace the forms of the figures, and to decipher the inscriptions they bear. Quaint, formal, and incongruous as designs, they will nevertheless well repay a scrutiny, as historical memorials of the day when they were executed. A *Westminster Reviewer* acutely observed that, "Neither are the glaring incongruities and anachronisms of costume to be placed at all to the account of these particular artists. The want of all just conception of the history and progress of society and manners, which these inconsistencies evince, was a grand deficiency, or rather immaturity, in the intellectual culture of their time, which equally pervaded the poem, the romance, and the drama, as well as every branch of imitative art. We of this day, however, are gaining by this species of historical ignorance in the writers and artists of that period. It is better for us that they should have gone the simplest way to work, by dressing both classical and scriptural subjects in the manners and costumes of their own time, than that they should have made an ineffectual or even a successful effort to exhibit them with perfect historical propriety. In the latter case they could have taught us nothing but what we have more abundant and satisfactory means of learning from other sources; whereas, in the very simplicity of their notions, and their very want of a truly learned spirit, they have transmitted to us the most authentic memorials of the dress and other external peculiarities of their time, respecting which we should otherwise have possessed but little information."—No. lxvii.

The subject of the first of the series appears to be Virtue's Triumph over Sensuality, but Virtue in its turn is threatened by the Fates—Atropos, Cloto, Lachèsis. The legends explaining the design, when written *in extenso*, are as follows:

No. 1. (East side, opposite entrance.)

Combien que l'homme soit chaste tout pudique  
Les seurs fatales par leur loy antique,  
Tranchent les nerfs et fillets de la vie,  
A cela la mort tous les vivans amovie.

Which is illustrated by "Chastite" in a car, riding over Venus as Sensuality, and appropriately accompanied by the Roman hero and heroine of Chastity, Lucretia and Scipio Africanus, who, being labelled Chipionlfrican, once puzzled a certain guide to Hampton Court, who has since that time preferred our reading of the legends to his own.

No. 2. (East.)

Le Chaste au fort plus sainement peult vivre,  
Qui se treuve de grans vices delivre;  
Mais a la fin il ny a roy ne pape  
Grant ne petit qui de ses las eschappe.

Here is the triumph of the Fates, who are seated in a car, on which an abridgment of the old classical motto is inscribed—

Cloto. Colum. Bajulat. net.  
Lachesis. Atropos. occat.

and preceded by a javelin, labelled "Malheur," and a club, "Fortutudio." In a duplicate of this arras, on the opposite side of the chamber, the figure bearing the javelin "Malheur" is entitled "Courons."

No. 3. (South.)

La Mort mord tout, mais elere Renomee,  
Sur Mort triumphe et la tient deprimee  
Dessoubz ses pieds, mais apres ses efforts  
Fame suscite les haults fais de gens mors.

"Renomee" (Renown) is summoning the illustrious dead, in opposition to Fate. A motley group appear, among whom are named Alexandre, Roi Priam, Rolant, Salatino, Paris. Hercules, Menelaus, &c. The motto on the car of the Fates in No. 2 is repeated below.



## No. 4. (South.)

Qui par Virtu ont meritee gloire,  
 Qu' apres leur Mort de leurs fais soit memoire,  
 Inclite fame neust jamais congnoissance  
 De Letheus le grant lac d'oubliance.

The figures which here surround the car of Renown are labelled Torquat, Cathon, Pompee le Grant, Martias, &c.

## No. 5. (North.)

Quoique fame inclite et honoree,  
 Apres la Mort soit de longue duree,  
 Clere et luyant neantmoins tout se passe  
 Tout s'oblie par temps et longues passe.

## Below No. 5 and 6.

Temporibus fulcor quantumlibet inclitu fama. Ipsa me clauserunt tempore  
 sera piam.

Quid prodest vixisse diu cum fortiter evo. Abdidit in latebris jam me  
 tempus edax.

The reading given here is very unsatisfactory, but seems to correspond with the letters of the original. The legend on the top of this tapestry, as on the others, has been defaced, and is illegible.

## No. 6.

Longuement vivre que t'aura prouffite,  
 Quant tu seras es latebres geete  
 De ce viel temps qui tout ronge et affine,  
 Et dure apres que fame meurt et fine.

Here is Renown, seated at the feet of Father Time, and submissive to his slow influence. Gemini, Cancer, and Leo, the Sun entering the latter, and the Hours, as female figures, fleeting by, surmount the composition.

A piece of tapestry, on a very different subject—the Death of Hercules—is hung on the right as you enter, immediately opposite the bay window. The legend of this is—

Dianira pour li oster de oeuvre imunde la  
 Chemise lui transmist par Licas,  
 Quit mist a mort et le plus preux du monde fina,  
 Les jours par ce malheureux cas.

The subject of Diomed is covered by the adjoining tapestry. We throw out for consideration, whether it would not be worth while transferring the tapestry under the minstrel

gallery to this room, and substituting it at least for the duplicate and the Hercules portion.

On the west side, opposite the bay window, and at the east corner opposite the fireplace, are two very fine tapestries, unnamed, both admirable studies for costume and design. The latter perhaps belongs to the series under the minstrel gallery.

The graceful drawings above the tapestries are cartoons, painted by Carlo Cignani. The subjects are—at the south side—926. Cupid on Jove's eagle.—927. Triumph of Venus.—928. Hymen. On the western side—929. Daphne and Apollo.—930. Jupiter and Europa.—931. Bacchus and Ariadne.—932. Cupid and a Satyr. They were designed, about 1660, for the frescoes of the Ducal palace at Parma.

The oaken mantelpiece, of the style of Elizabeth, was removed hither from Hampton Wick not long ago; Wolsey's profile is in the centre, and is apparently a modern work. All portraits of Wolsey are profiles—so taken, because he is said to have lost an eye. Let us here recall the better portrait of him, painted in more lasting materials by our own Shakespeare, the great popular teacher of English history, who would seem to have cast the character of the great minister in a more life-like manner than the dry historian.

\* This cardinal,

Though from an humble stock, undoubtedly,  
Was fashioned to much honour from his cradle.  
He was a scholar, and a ripe and good one.  
Exceeding wise, fair spoken, and persuading;  
Lofty and sour, to them that loved him not,  
But to those men that sought him, sweet as summer.  
And though he were unsatisfied in getting  
(Which was a sin), yet in bestowing, madam,  
He was most princely;—ever witness for him  
Those twins of learning that he raised in you,  
Ipswich and Oxford—one of which fell with him,  
Unwilling to outlive the good that did it;  
The other, though unfinished, yet so famous,  
So excellent in art, and still so rising,  
That Christendom shall ever speak his virtue.

. . . . .  
This churchman bears a bounteous mind indeed,  
A hand as fruitful as the land that feeds us,  
His dew falls everywhere.

. . . . .

Being not propp'd by ancestry (whose grace  
 Chalks successors their way), nor called upon  
 For high feats done to th' crown; neither allied  
 To eminent assistance, but, spider-like,  
 Out of his self-drawing web, he gives us note,  
 The force of his own merit makes his way;  
 A gift that Heaven gives for him, which buys  
 A place next the king."

"A place next the King!" His "*Ego et Rex Meus*;" "I and my King," was honest and true, though bad in taste. In truth, Harry the Eighth played but a second part as long as Wolsey was his minister.

Hampton Court, the palace in York-place, the Tyne-bridge, Cheshunt, Battersea, Esher, Apscourt near Moulsey, Ipswich, and Christ Church, Oxford, each and all attested Wolsey's architectural talents. Ashley-park, near Walton, has been said to have been Wolsey's residence. The present owner, Sir Henry Fletcher, informs me that he knows of no evidence which connects Wolsey with this house. The College of Physicians was suggested by him. He knew how to value Titian, Raffaele, Erasmus; and Thomas Cromwell, the *practical* man of the Reformation, which was helped by Wolsey's suppression of small monasteries, was his own secretary.

In 1504, Wolsey was chaplain to Henry VII. He became afterwards royal almoner; dean of Lincoln; prebendary of Stowe Magna; almoner to Henry VIII.; reporter of the proceedings in the Star Chamber; canon of Windsor; privy councillor; registrar of the Order of the Garter; dean of York; prebend of Bugthorpe; dean of St. Stephen's, Westminster; bishop of Tournay; bishop of Lincoln; chancellor of the University of Cambridge; archbishop of York; cardinal; lord chancellor. Papal bulls empowered him to create knights, counts palatine, apostolic notaries, by whom bastards might be legitimated as by the pope himself. Degrees in art, laws, divinity, medicine, and dispensations of all sorts, were at his disposal. His revenues surpassed those of the king, or any other sovereign in Europe.



AREWELL to the great Cardinal! Offending Anne Boleyn, Henry soon forgot Wolsey's services. Stripped one by one of all honours and possessions, nature ran her course with him before Henry had time to consign him to the scaffold. Broken-hearted, he died at Leicester, in 1530.

And here, resting on the benches provided for us, and before we leave the older portions of the palace, we may hastily glance at the connexion between Hampton Court and its possessors after Wolsey. Henry VIII. added, as we have already seen, much to this palace, and resided here with many of his wives. Anne Boleyn went hence to be beheaded; Jane Seymour came hither to give birth to Edward VI., and die. In the accounts so often alluded to, is the following entry relative to her death:—

"Payd to Will. Benston and Harry Frye glasyars, for takyng down of sertten panes of glas, withe setting up the same agayne, in sondry wyndowes in the Quenes lodgeing, at the *Quenes beryall* (Jane Seymour), that *the ayar might have recourse*, every of them at 8d. the day, by the space of eight days."

Hentzner, who wrote in 1598, was shown the bed in the Hall, in which Queen Jane died.

Philip and Mary passed a gloomy honeymoon here. James I. held here, in 1604, his conference with the bishops and puritan leaders. He talked much Latin, and disputed with Dr. Reynolds, telling the petitioners that they wanted to strip Christ again, and bade them get away with their snivelling. When they besought leave to hold their prophesying meetings, he cried out violently—"Ay, is it that ye would be at? If you aim at a Scotch presbytery, let me tell you, it agrees as well with monarchy as God and the devil; then shall Jack and Tom and Will and Dick meet, and censure me and my council; therefore I reiterate my former speech—'Le roi s'avisera.' Stay, I pray you, for one seven years, before you demand, and then, if you find me grow pursy and fat, I may perchance hearken to you, for that government will keep me in health, and find me work enough." The end of it was, that he cried out—"No bishop, no king!"

Charles I. escaped from Hampton Court in 1647, only to be placed in stricter confinement in Carisbrooke Castle.

Oliver Cromwell made Hampton Court his residence, and probably was the means of arresting its sale. Dr. Hawkins

tells us that he ordered the great organ, which had been forcibly taken from Magdalen College, Oxford, "to be carefully conveyed to Hampton Court, where it was placed in the great gallery; and one of his favourite amusements was to be entertained with this instrument at leisure hours."—(Hawkins' Hist. of Music, iv. 45).

Charles II. gave the palace to the Duke of Albemarle, but afterwards redeemed it, and occupied it himself. Pepys has the following note:—

"30th June, 1662. The King and his new Queene minding their pleasures at Hampton Court. All people discontented; some that the King do not gratify them enough, and the others, fanatiques of all sorts, that the King do take away their liberty of conscience; and the height of the bishops, who I fear will ruin all again."—("Pepys' Diary," vol. i. p. 297. Bohn.)

James II. is said to have received the pope's nuncio under the canopy which is still preserved in the audience chamber. William and Mary were the founders of the modern parts.

As we pass down the body of the hall, taking care not to fall from the platform, or dais, as the uniform colour of the floor makes many do, we may look at the tapestries of Wolsey's arms placed in the centre of the minstrel gallery, and labelled "Dne (Domine) michi adjutor." Those of Henry VIII. are on either side. Some inferior modern paintings of Henry VIII., Queen Jane Seymour, Cardinal Wolsey, and Queen Elizabeth, fill the panels. Descending the stairs, after glancing at the groinings of the gateway, and again at the first court, before we turn our backs upon it, we now enter the

#### SECOND COURT OF WOLSEY'S PALACE,

somewhat smaller than the former, being a quadrangle, nearly 134 feet square; the northern side is entirely occupied by the length of the hall—the west by a gateway, corresponding to that of the first court, having on its turrets the busts of Vitellius and Tiberius. Above this gateway is the face of an astronomical clock. It is stated to have been put up in 1540, and has often been said to have been the first public clock erected in England; but this is inaccurate, for the expenses of the Dutchman who superintended the works of the Clock Tower opposite Westminster Hall, in the time of Henry IV., are still preserved in the Exchequer. There was a "keper of the clocke at Hampton Courte—one Vincent, the clock-



maker;" and in the Privy Purse Expenses of Henry VIII., 20s. are charged as "paid to the clockmaker at Westminster, for mending the clocke at Hampton Court." Between the busts of the Roman emperors are two cherubs, of terra-cotta, made to support the arms of Henry VIII., which ostensibly have supplanted something better: indeed, throughout the whole of these portions of the palace, you cannot fail to be struck with the evident pains which the royal Harry, having once got possession, must have taken to set his mark wherever he could find a place for it. He that runs may read the "Dieu et mon Droit" everywhere. The eastern side of this quadrangle is marked with the date of 1732, that of its restoration, which was executed under the directions of Kent, the architect—one who had no respect for any but classical architecture. Here, thinking to improve on the original style, he has introduced some notions of his own, much less pertinent than they should be. Instead of the broad-shouldered, essentially Tudor arch, an "ogee" of an earlier period has been fantastically adapted; its want of harmony must strike every eye. Four other busts of Roman emperors are placed on these turrets. The colour of the bricks and the stone of certain parts of the hall resemble that of these restorations.

Probably Kent removed the twenty-nine beasts which stood on the battlement (Appendix B, Ev. 29), and substituted the present plain machicolations. These two courts are said to have been the least splendid parts of the palace: its finest portions were pulled down, to make room for the present structure of Sir Christopher Wren.

The precise extent of Wolsey's palace has not been satisfactorily ascertained. In the Appendix (C) is a list of parts of the palace which have been found named in various contemporary accounts. Wolsey built "five ample courts," writes Hentzner, in 1598; but it may be doubted whether the buildings extended much farther eastward than the present front, built by Sir Christopher Wren. The old drawings and prints in the King's Library in the British Museum, give some idea of the south and river fronts of the original palace. The existing remains of the original portion, however, sufficiently attest its greatness. So much lead was used in Wolsey's time for the palace, that it is said to have covered three acres. For the supply of water, conduit pipes were laid on from Coombe Warren, three miles on the south side of the river. Another supply was obtained from a branch of the Colne, but even these means, it would seem, insufficiently supplied the palace with water; at least Evelyn complained, in 1662, of the want of it. Henry VIII., as we have seen, added very considerably to Hampton Court when he became its owner. The chapel as well as the hall was erected by him. Little remains of the chapel in its original state, beside the roof and the king's arms.

A passage northwards from the eastern archway of the second court, after crossing the Queen's staircase, leads to the

#### CHAPEL.

The entrance is known by Henry's arms impaled with those of Jane Seymour,—H. I.

"The new payntyng, gyldyng, and garneshyng of the too peces of armes at the Chappell dore, with the Kynges and the Quenys armes, cost (temp. Henry VIII.) pryce the pece, 20s."

The following are notices of the Chapel, extracted from the contemporary accounts:—

"Harry Corant, of Kingston, carver, for cuttyng, carvyng, joyning, framyng, ettyng up, and feneshyng oon of the sydes of the s'all in the Chappell, sawyng crest backyng above."—28 H. 8.

"Mendyng and paynttyng of five peces of images in the wyndow in the Chappell, pryce, the pece, 8d.—3s. 4d."—28 H. 8.

"For the translatyng and the remowfing off ymages of Saynt Anna and other off Saynt Tomas, in the hye alter wyndow of the Chappell, 13s. 4d."

"In the chapel window before the high altar is sixteen foot of imagery, price, the foot, 21s."

"A piece of sowltewiche was bought to keep the dust from the roof of the chapel, when the wall was broken down to make the house where the organ shall stand."

"Beflage of new orgynes for the Chappell, from Brydwell to Hampton Courtt, by convencyon, 13s. 4d."—28 H. 8.

"For payntyng, gyltyng, and varnesshing of the voughte in the Kynges new Chappell:—

"Payd to John Hethe and Harry Blankston, of London, gylders and paynters, for gyltting and garnesshing of the vought in the Chappell wyth great arches bord, great pendants, wythe angells heldyng schochens wyth the Kynges armes and the Quenes, and wyth great pendants of boyes playing wyth instruments, and large battens set wyth antyk of leade gylt, wyth the Kynges wordde also gylt wyth fyne golde and fyne byse, set ewtt wyth other fyne collers, and for casting of the antyk and letters of lead, and for the pyn nayll, with all other necessaries belowngyng to the forsaid chappell rowff wyth teo great bay wyndowes of the Kynges and the Quenes Holyday Closett, for the sides next unto the chappell, garnesshyd and gwyte wyth the Kinges armys and the Quenys, wythe beest guyte wyth fyne golde and byse sett owt wyth other fyne collers, in all, by convencyon, cccc li."—28 H. 8.

Hentzner vouches that the "chapel was most splendid, in which the queen's closet is quite transparent, having its windows of crystal." The stained glass, and "popish pictures, and superstitious images that were in the glass windows, were demolished, and there was pulled down the picture of Christ nailed to the Cross, which was placed right over the altar, and the pictures of Mary Magdalen and others weeping at the foot of the Cross," by ordinance of Parliament, in 1645. The chapel, with its semi-Tudor roof of Henry VIII., its oaken pews of Wren, square black chequered pavement, instead of green and white paving tiles, its colouring of Vick or Verrio, and carving by Grinling Gibbons, presents, at one view, most significant types of the historical phases it has passed through. Divine service is performed here, and if you get to Hampton Court before eleven o'clock on a Sunday morning, you will have no difficulty in obtaining a seat. Hentzner mentions another "small chapel, richly hung with tapestry, where the queen performs her devotions." Edward VI. was christened here, and Leland fully describes the ceremonial.

There is a suite of apartments on the first floor of the eastern side of the Clock Court, formerly held by Admiral Whiteherd, which are supposed to have been occupied by



Wolsey and by Charles I. They were remodelled by Kent when he altered this part of the palace. The public are not now admitted. Here is a small room, 14 ft. 5 in. long, by 12 ft. 5 in. wide, and 14 ft. high, which has been called a chapel by Mr. Jesse, and about which some interest has been excited in Parliament; but "*ogni medaglia ha il suo reverso.*" We have very carefully examined this apartment, and all its circumstances clearly prove to us that it never was any chapel at all. In the first place, there is a common fireplace in it—not of recent erection, but seemingly part of the old palace. The ceiling, described as so "*beautiful,*" is but a remnant, which has been brought from some other part and rudely nailed up here. It consists of octagonal panels, which have been cut through to fit the size of the room. It is composed of terra-cotta, the ornaments being of lead, and was originally gilt and painted blue. There is a handsome band or frieze carried round two sides of the room, which may have been part of the "*border of antyke, with nakyd chylder, the antyke alle gylte, the ffylde layde with ffyne byse,*" in the long gallery in Henry VIII.'s time. On it is Wolsey's legend, "*Dominus michi adjutor;*" but, as shown below, it neither commences nor ends regularly, whence it clearly appears that it did not originally belong here. It is not carried on the third side of the room, because there it would have concealed parts of the pictures. These are not in "*fresco,*" as stated by Mr. Jesse, but are in oil, on panels, or "*tables,*" as they were originally called. They are evidently ancient, and may have been some of the numerous copies which were furnished to Henry VIII. from Italy. In parts, the faces are painted with a delicacy and expression not unworthy of Mabuse. Standing with your back to the window, the subjects of the pictures follow in this order, beginning on the left hand:—

1. The Last Supper, in four parts.
2. Christ Scourged.
3. Christ bearing his Cross.
4. The Resurrection.
5. A fragment only. (Query, Judas kissing Christ.)
6. A female figure supplicating.

Adjoining 3 and 5 are boards, stained black, inserted to fill up the blank spaces left by the "*tables.*"

On one side of the window was a landscape, nailed upside down; on the other, the Crucifixion.

"There is a little oratory in the corner of the chapel," says Mr. Jesse. It seems nothing but a little closet, perhaps some safety closet, for the hinges of the doorway are suitable to a door of great massiveness.

The conclusion to which these facts seem to lead is, that when Kent rebuilt the adjoining rooms, he left this little room untouched, and that it offered a convenient receptacle to preserve some of the decorations of the old rooms which Kent was destroying. Becoming afterwards one of a suite of private apartments, it became difficult of access, and invested with an air of mystery—"omne ignotum pro magnifico;" and thus, from a lumber-room with a few old oil paintings, it has been elevated into a "chapel," associated with devotional and historical sentiments, "curious in its architecture," and painted in "fresco!"

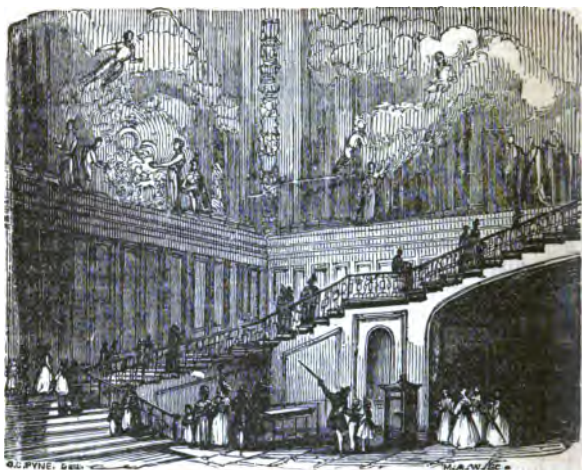
In the remnants of the original palace, and in Hengrave Hall, Suffolk, built by Sir Thomas Kitson, a clothier, in 1525, the student of English architecture will find the best models of the household Tudor style—a style more peculiarly English than any other; perhaps the only one we have any just claim to, and in which the architectural features of the church and convent amalgamated with those of the baronial castle for the purposes of domestic dwelling. It may be said to have begun with Henry VII., and lasted until the reign of Elizabeth.

A few paces to the south-east corner, across the Clock Court, take us into the Ionic colonnade of Sir Christopher Wren, beautiful in itself, but very much misplaced here. It is one of the several instances—sufficient to name the towers of Westminster Abbey—which this great architect has left behind him, of his singular incapacity to comprehend the spirit or recognise the beauties of Gothic architecture. It has been proposed to substitute a Gothic screen for it. Unless there is authority to show that the proposed screen was originally here, it would be better to keep Wren's colonnade.

In a minute, at the end of this colonnade, we find ourselves at the foot of a grand staircase, called the

#### KING'S STAIRCASE,

and are suddenly transported, as it were, two centuries onwards in the history of our country. From one class of objects peculiarly English we are hurried, as if by magic, to



another essentially French; and may almost fancy ourselves ascending a staircase of Louis XIV., at Versailles, instead of that of a British sovereign at Hampton Court. The large superficies of gaudy colours, which all at once meets the eye, is subdued by a fine distribution of light and shade; and, taken as a whole, the general effect of the staircase is grand. Being altogether consistent with the architecture, and typical of the taste of the age, it is by no means to be dispensed with. Ascend leisurely; do not stay to criticise the details, and you will leave it with an agreeable impression. But stay to examine, and assuredly you will agree with Horace Walpole, that "it is painted so ill that it seems as if Verrio had spoiled it on principle." This ceiling, as well as some others in the palace, appropriate and characteristic enough in their places, was painted by him. Being a Papist, his scruples of conscience restrained him from taking employment under the fountain of Protestant ascendancy, until William III. overcame them by a proper amount of soft persuasion.

Antonio Verrio was a Neapolitan by birth, settled in France, and first brought to England by Charles II. "An excellent painter," says Horace Walpole, "for the sort of subjects on which he was employed—that is, without much invention and with less taste: his exuberant pencil was ready at

pouring out gods, goddesses, kings, emperors, and triumphs, over those public surfaces on which the eye never rests long enough to criticise, and where we would be sorry to place the works of a better master—I mean ceilings and staircases. The New Testament and the Roman History cost him nothing but ultra-marine: that, and marble columns, and marble steps, he never spared." Here, "*οἱ δὲ θεοὶ πὰρ Ζηνὶ καθήμενοι ἡγορώοντο*," and for the visitor who is curious to decipher the mythological throng, here is some account of the assembly:—

*On the North side.*—Apollo and the Muses are engaged in a concert; Pan assists with his reed-pipe. Ceres bears a wheat-sheaf. The river gods, Thame and Isis, attended by Flora and Pomona, surround various emblems of plenty.

*On the East side.*—Jupiter and Juno sit at a golden table. Ganymede, on his eagle, presents the cup to Jupiter. One of the Fates attends, to cut the thread of life. Beneath is Venus and Mars; Pluto and Proserpine, Cælus and Terra; Neptune and Amphitrite, are on the right; Bacchus and Silenus, on an ass, are on the left below; Diana sits on a half-moon; Romulus, with the wolf, is supported by eagles; Hercules, in the lion's skin, rests on his club. On the left, Peace holds a palm branch, suspending a laurel over the head of Æneas. The Genius of Rome hovers above the twelve Cæsars.

*On the South side.*—The Emperor Julian is writing, whilst Mercury attends. Below all is a series of panels painted with trophies of war, &c.

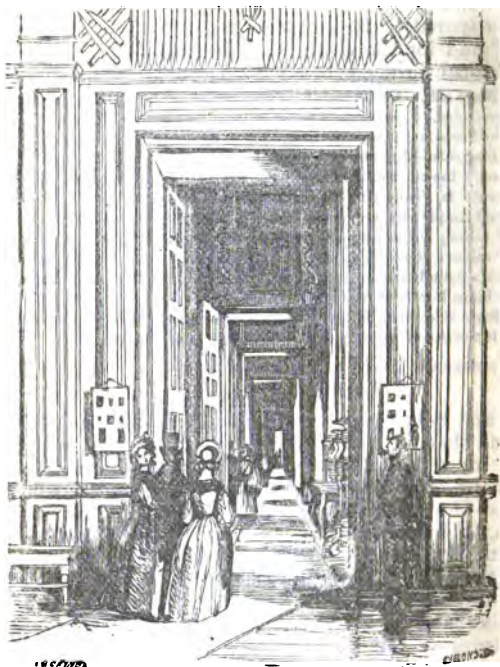
This staircase leads us into

#### THE GUARD CHAMBER,

a large and lofty room, with a fine Rembrandtish effect of light and shadow, decorated with various arms—enough, it is said, for a thousand men. "They were disposed in this manner by Mr. Harris, a common gunsmith, who also arranged the arms in the small armoury in the Tower of London, and received a pension from the Crown for his ingenuity" ("Apelles Britannicus," 1741). Here are placed two of the wrought-iron screens which formed part of the ornamental iron-work in the grounds, the work of H. Shaw, of Nottingham, 1695. Before the visitor begins to examine the pictures—a full and complete Catalogue of which will be found in the pages following—it is worth while to make himself acquainted with the relative position of this and the adjoining rooms, to the other parts of the palace.\* The windows overlooking the Private Gardens present a cheerful picture at all seasons. Even when the deciduous trees have lost their foliage—the views, on a bright winter's day, over the deep evergreen, picturesque yews, happily now-

\* See plan, p. 121.

a-days allowed to grow as God designed, and not trimmed into horrid griffins and sphinxes, in the foreground—the Thames flowing in the middle of the scene, and the hills of Surrey dissolving into soft azure distance, form sunny pictures, always bright and animating. Do not fail to look



down the vista of rooms which extend all along this, the south side of Wren's palace; and you must take care to do so before you quit the room, because the rule (and a necessary one too, when a thousand people by the hour pass through the rooms, as they do at times on fine Sundays) is, that every one should move onwards. When you have left one room you cannot re-enter it, unless by passing through the whole suite, and again ascending the grand staircase.



As the pictures are occasionally rearranged, it has been judged best to give the Catalogue of them as at present placed, with the addition of the Inventory number, which is unalterable, and will be found in each case painted on the canvas. The identification of pictures referred to in other catalogues will thus be facilitated.

The Catalogue will be found at p. 70 of this Hand-book. The apartments succeed each other in the following order:—

## SOUTH SIDE.

1. THE GUARD CHAMBER (60 feet by 37 feet).
2. THE FIRST PRESENCE CHAMBER (44 feet by 33 feet).
3. THE SECOND PRESENCE CHAMBER (33 feet by 30 feet).
4. THE AUDIENCE CHAMBER (39 feet by 33 feet).
5. THE KING'S DRAWING-ROOM.
6. KING WILLIAM III.'S BED-ROOM.
7. THE KING'S DRESSING-ROOM.
8. THE KING'S WRITING CLOSET.
9. QUEEN MARY'S CLOSET.

## EAST SIDE.

10. THE QUEEN'S GALLERY (THE TAPESTRY GALLERY)—(81 feet by 23 feet).
11. THE QUEEN'S BED-ROOM.
12. THE QUEEN'S DRAWING-ROOM (41 feet by 34 feet).
13. THE QUEEN'S AUDIENCE CHAMBER.
14. THE PUBLIC DINING-ROOM (54 feet by 31 feet).
15. THE PRINCE OF WALES' PRESENCE CHAMBER.
16. THE PRINCE OF WALES' DRAWING-ROOM.
17. THE PRINCE OF WALES' BED-ROOM.

## EAST SIDE.

(*West Aspect of Fountain Court.*)

18. THE ANTE-ROOM, and 19, QUEEN'S PRIVATE CHAPEL.
20. THE CLOSET NEAR THE CHAPEL.
21. THE PRIVATE DINING-ROOM.
22. THE CLOSET, and 23, QUEEN'S PRIVATE CHAMBER.
24. THE KING'S PRIVATE DRESSING-ROOM.

25. GEORGE II.'S PRIVATE CHAMBER.

26. THE ADJOINING CLOSET.

SOUTH SIDE.

(*North Aspect of Fountain Court.*)

27. THE SOUTH GALLERY, formerly the CARTOON GALLERY (117 feet by 23 feet), and 28, THE ANTE-ROOM.

WEST SIDE OF FOUNTAIN COURT.

29. THE MANTEGNA GALLERY, late PORTRAIT GALLERY.

NORTH SIDE OF FOUNTAIN COURT.

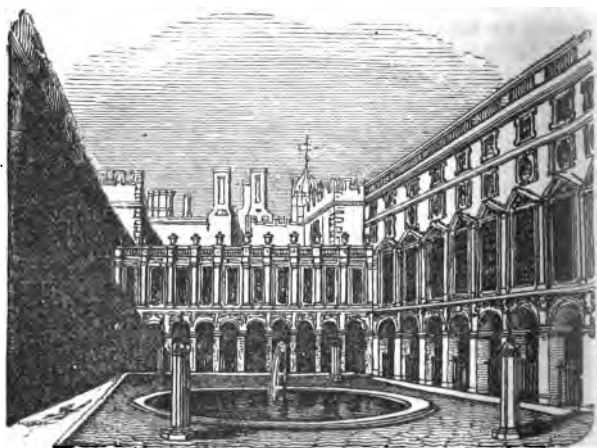
30. THE QUEEN'S GUARD CHAMBER.

31. THE ANTE-ROOM.

32. THE QUEEN'S PRESENCE CHAMBER.

33. THE WITHDRAWING-ROOM (approached through the Great Hall.—See ante, p. 38).

The principal features of each room are fully described in their place in the Catalogue.



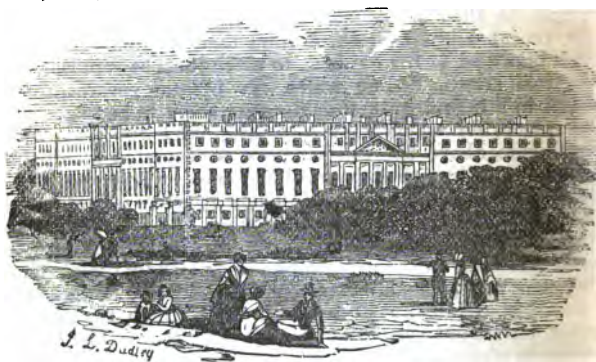
Probably the court we now enter always had a fountain in it, painted and decorated, and was called the "Inner Court." It is now called the FOUNTAIN COURT.

"A fountayn depured of plesance,  
A noble sprynge, a ryall conduyte hede,"

was held to be an ornament almost indispensable to every Tudor mansion. The whole of its present exterior, which is Wren's, is rather grand and imposing. This court, then, must have been the "chief area" described by Hentzner, in 1588, "as paved with square stone, and having in its centre a fountain, which throws up water, covered with a gilt crown, on the top of which is a statue of Justice, supported by columns of black and white marble." Indeed, the west side, being the low Mantegna Gallery, No. 29, is part of the original palace, and its front alone is the work of Wren. The dimensions of this court are 110 feet by 117 feet. A small fountain still plays in it, and the pedestals, which supported statues, by Fanelli, but now stripped of them, remain in their nakedness. The bad taste of some one of our recent kings tore them from their original situations, both here and in the gardens, to place them at Windsor, and the real artistic feeling which our present sovereign possesses in a high degree, should cause them to be restored to the places for which they were originally designed. The south side, above the tall windows, is decorated with paintings representing the labours of Hercules, by *Laquerre*, which have been recently renewed. These cloisters afford a welcome retreat, cool and refreshing when the sun shines hot and scorching. Through them we pass to the eastern, or principal front of the modern building. Under the gloom of the colonnade, the first view of the gardens, flowers, and fountains, and distant avenue of trees, through the graceful gates, bursts out very bright and sparkling. A chief beauty to us, in these gardens, is their appearance of illimitable spaciousness, to be attributed, we think, to a feature little beautiful under most circumstances, but here essentially so—their flatness. They are the very opposite in this respect to the diversified gardens of Studley and Fountains Abbey, perhaps the most remarkable gardens in this country, laid out after the manner of the ancients. The style of cultivation and ornament here is the same throughout, and though all views possess nearly the same characteristics in common, yet each one has that air of voluptuous display, which, though you may call it monotonous, is never tiresome, but is always exhilarating. It is a perfect treat of its kind, to throw yourself down on the green velvet carpet, under the deep



shadows of the rich tinted yews : the eye wanders delightedly from one flower-bed to another, each rivalling the other with the brightest of colours ; the fragrance of the verbena, and rose, and musk-plant perfume the air, and stillness is only broken by the hum of an errant bee, the note of a skylark, and music dashing, unceasing, from the fountain. It is a sort of Arabian enchantment to one released from the whirl and suffocation of London. Go there with your wife, the next best companion to a sweetheart, on a cloudless Sunday, when, besides all recited before, you may chance to hear the trumpets and clarions of a military band pealing down the aisles of lime trees, and if your heart is not grateful to God for the wonderful union of glories here, you may make up your mind that you are a miserable, irreligious wretch, blind, deaf, and soulless.



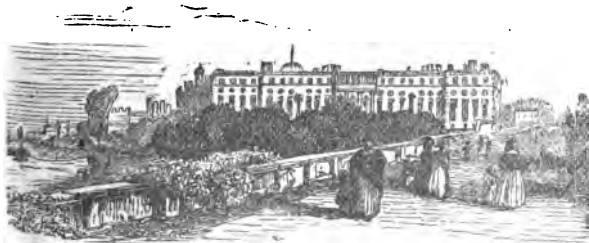
Do not neglect to look at the chubby gold and silver fish in the basin where the fountain is playing. They are marvellously fat, and you will enjoy the fun of their greedy and cunning contentions for a few crumbs, if you are able to supply them ; they swim for their fee the instant any stranger approaches.

#### THE GARDENS,

we are inclined to think, have remained essentially the same since the time of Charles II. Their great ornament, perpetual all the year round, is the yew and laurel trees, which we think must be the "famous dwarfs," planted in the reign

of Charles II. If such be the case, the position of these trees would show that the original palace did not extend farther eastward than it does at present. An old print of the time of Queen Anne exhibits upwards of twelve fountains playing before the eastern front; and as it is known that Charles II., who sought to obtain the assistance of Le Notre and Perault, the most celebrated gardeners at Versailles (which abounds in fountains) for Hampton Court, and failing to get it, appointed one Mr. Rose as his garden decorator, who had also studied at Versailles, we are fully entitled to conclude, in the absence of better evidence, that these fountains were placed there by Charles II. There can be no doubt, from Evelyn's account of the gardens, in 1662, that the style of decoration, which in its main features still exists, was essentially based, not, as we have been told in several places, upon *Dutch* notions, but upon the taste of Louis Quatorze at Versailles. To Loudon and Wise, gardeners to William and Mary, the present distribution of the gardens is attributed in all but the monstrosities of form into which the unhappy yews and olives were clipped by them, but which are now left free to take their own peculiar, solemn, and mystic shapes, which Nature designed. One Pluckenet, gardener to Queen Mary, received a salary as high as 200*l.* a year, so that the duties were considered important. Some early history of these gardens, as far as it is ascertained, is given among the historical notes (Appendix D).

Let us stroll down the cool and scented grove of lime trees towards the river, and pursue our path for half a mile along



THE TERRACE,

with the Thames on our right, clear, silvery, shining—and with a prospect before us free from the drawbacks which

attach to the river scenery near Richmond, where at low tide the stream is robbed of many of its charms. Thanks to the locks at Teddington, where the tide ends (Tide End Town), the river here is always at a picturesque level. This terrace extends nearly as far as the chief fishing station at Thames Ditton—a rare place, we are assured, for catching barbel: bony monsters, not worth eating, but prized in the catching, for the electric shocks of their struggles when hooked. Here, perhaps, Henry himself angled, for we find in his Privy Purse Expenses—“Angelyng rodde brought to the King at Hampton Court, and two shillings payde to two men that holpe to fish.” Having watched the river, and the old picturesque tow-barges and teams in our way down, in our return we may walk by the sides of the yews, and the railings which run parallel to the Thames. Here formerly stood the ornamental gates, or screens, as they may be more aptly termed, manufactured of wrought iron by H. Shaw, of Nottingham, in 1695, and which were placed at intervals of fifty yards. They were erected by William III., and scarcely two were alike. The monograms of William and Mary formed the chief ornament of some; and the rose, thistle, and harp, respectively, of others. Only two of these remain at Hampton Court, which are placed in the Guard Chamber, the rest have been removed to the South Kensington Museum. The railings which have taken their place are modern. Beyond them is the Home Park.

The frequent notices of the care taken of the pheasants and of the cony burrows, show the interest Henry took in the game in the parks here. He seems to have been partial to shooting.

“Payd to Henry Blankston, of London, for paynting of a but in the great orchard, for the Kyng to shote pelletts at, 19*d*.”

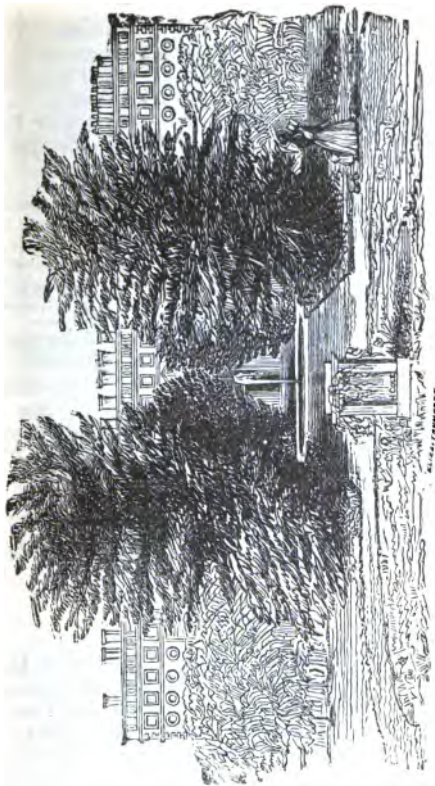
“Eight shillings [were] paid for shoting money with the King’s grace at Hampton Court.”

“Fifty-eight pounds paid to my lord of Rochford, for shoting with the King’s grace at Hampton Court.”

When Cavendish brought the news of Wolsey’s death, he found the King shooting “at the rounds in the Park, on the backside of the garden.”

At the end of the Terrace, take a view of the whole length of the gravel walk: one of such handsome breadth and length is not often seen. The effect of the scene is also much enhanced by the admirable arrangement and harmonious colour

of the plants introduced in the flower-beds, which border its entire length. The views, hereabouts, over the private



SOUTH VIEW FROM THE PRIVATE GARDEN.

gardens, over the river, both upwards and downwards, and along the extent of the grounds, provide ample subjects for

the sketcher's pencil. Just before reaching the front of the palace, you will see a gate, which is the entrance to the

#### PRIVATE GARDEN, AND ITS CURIOSITIES,

now open to the public without restriction. This garden faces the Thames southward, and its terraces abound with picturesque spots, in which Watteau would have rejoiced, as backgrounds for his satin and brocaded dames.

This garden is most delightful—perpetually bright, and sunny, and shady. It is this, we think, Evelyn describes, when he says—

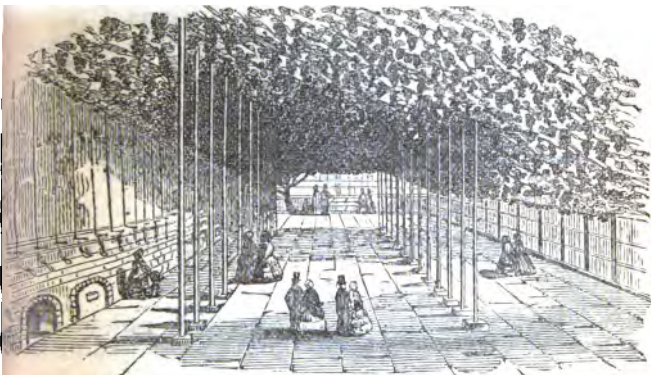
“In the garden is a rich and noble fontaine, with syrens statues cast in copper by Fanelli, but no plenty of water. The cradel walk of horne beame in the garden is, for the perplexed twining of the trees, very observable. There is a parterre, which they call Paradise, in which is a pretty banqueting-house set over a cave or cellar. All these gardens might be exceedingly improved, as being too narrow for such a palace.”

Alas! Fanelli's statues are gone, both from the fountain and the garden—the pedestals left bare without them. The cradel walk and a house still called the “banqueting-house” remain, but all memory of the “Paradise” has vanished. The gardener knows nothing of it, even traditionally. The ground-floor of the building, in cold weather, is filled with orange-trees, myrtles, and aloes; some of them as old as the part of the palace which protects them, being remnants of Queen Mary's botanical collection. In the summer they are removed to a sheltered excavation in the adjoining garden, made expressly to hold them.

#### THE VINE

here, which was planted in 1769, is “the largest in Europe, if not in the world,” according to popular belief, and we are not disposed to call it in question; in the autumn it almost drags its house down, with its thousand clusters of purple grapes, numbering, in fruitful seasons, as many as two thousand five hundred bunches, of a pound weight each. It is a wonderful sight. We can only report, on hearsay, that the fruit—the black Hamburg grape—is very fine, for it is exclusively preserved for the Queen's dessert. The principal stem, nearly thirty inches in circum-

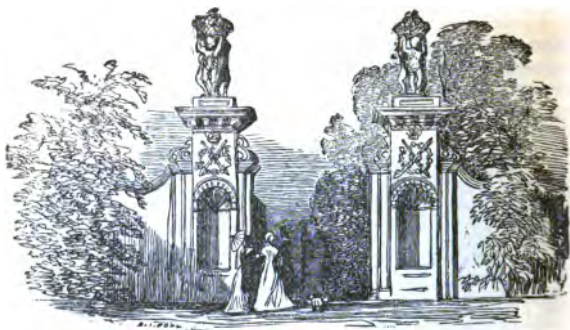
ference at starting, is above one hundred and ten feet long, and would outgrow the building, if permitted, which has been enlarged, from time to time, and even at present encloses a space of 2200 square feet. Parts of the old palace overlook-



ing these gardens have been restored. You must not quit these pleasant private gardens without passing down the "cradel" walk of "hornbeam," which is so styled by Evelyn in his "Diary," though some assert it to be elm; it is called "Queen Mary's Bower"—why, we know not, seeing it was there in Charles II.'s time, and sheltered, perhaps, even Nell Gwynne from the sunbeams—then to the fountain, and up the terrace, parallel with the broad gravel walk in the public gardens.

And when you leave will be the time for taking a last look at the southern and eastern fronts of the palace. Their orange-coloured brick, contrasted with the cooler grey stone ornament and the deep sombre yews, make a picture, under all lights, ready for the painter's easel. The sculptures of the Corinthian capitals and other ornaments are still sharp and perfect; the latter, chiselled with great freedom, we judge to be the work of Grinling Gibbons: Hercules conquering Envy is the subject of the bassi-relievi of the eastern pediment.

We now proceed to the further end of the broad walk, for the purpose of examining the very elegant gate, called the



#### FLOWER-POT GATE,

the sculptures of which yet retain their original crispness. We pass, on the left, the

#### TENNIS COURT,

the inside of which we examined in the early part of our visit. A little beyond the Tennis Court is a door leading to

#### THE WILDERNESS,

ten acres of pleasant paths, under the shade of numerous groves of full-grown trees—a place for “whispering lovers” made.

Tired as any one must be who has seen, even hastily, the buildings, paintings, and gardens he has just quitted, let him muster sufficient strength and resolution to enjoy the fun of

#### THE MAZE,

the great and popular wonder of this part of the grounds,

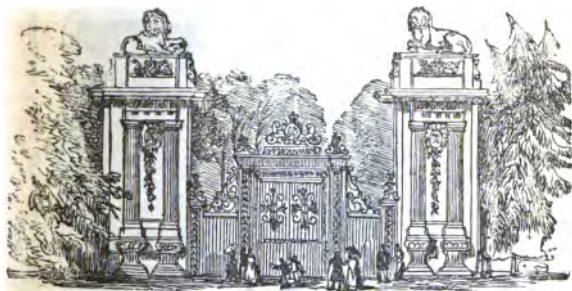
“A mighty *maze*, but not without a plan.”



So punned Pope, who made Hampton Court the scene of his

"Rape of the Lock." Unless familiar with the knack of getting in and out, the visitor will not sympathise with Switzer, a gardener of note, who complained that this maze had only *four* stops! he, more knowing in the science of labyrinth-making, had constructed one with twenty! It is rather pleasant, though odd, to find a man enthusiastic in constructing mazes—an out-of-the-way accomplishment, certainly. A maze was probably here in Henry VIII.'s time. Its walks are said to amount to half a mile, though the whole extent covered is not more than a quarter of an acre.—Thus aptly with amazement, end the wonders of Hampton Court!

Through the graceful wrought-iron gates of William III.'s time, called



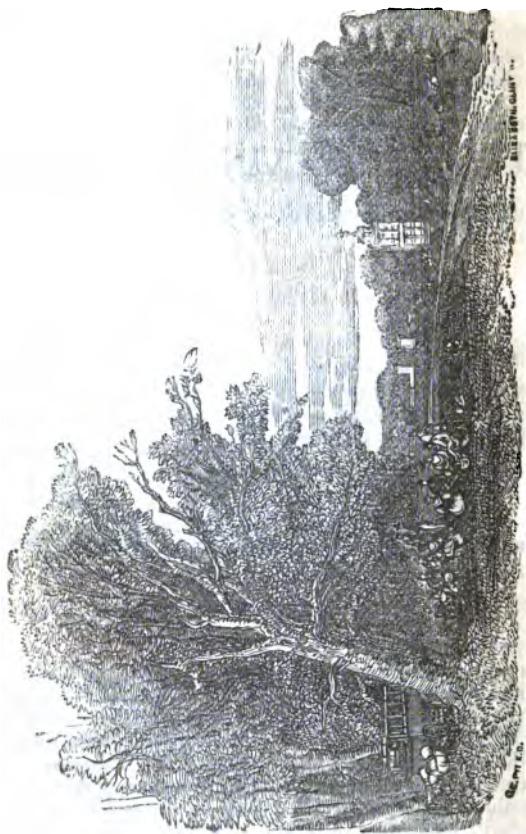
THE "LION GATES,"

we make our exit, and cross the high road to Kingston into

#### BUSHY PARK,

with its matchless groves of chestnuts. A bronze figure of Diana surmounts the fountain which stands in the centre of the round piece of water at the south end of the Park. At the end of the Park near the Teddington gates, a large homely-looking red brick house is seen on the west. It was formerly the residence of the Dowager Queen, and was inhabited by William IV. before he became king; it is now rented by one of the Orleans Princes. We may here enjoy a stroll homewards, or a picnic under the shading fans of the chestnuts—a merry end—if we are not too fine for such a thing—to a summer's day at Hampton Court!





BUSHY PARK AND DIANA FOUNTAIN.

NUMERICAL CATALOGUE  
OF THE  
PICTURES AT HAMPTON COURT.

WITH NOTES AND ILLUSTRATIONS.

---

INTRODUCTION.

At the period when this palace was erected, the principal decorations of the interiors of buildings were, as we have mentioned already, "pieces of arras and of tapistrie." Pictures detached from the walls were rare in England, though Raffaele and Leonardo da Vinci were busy creating them, with great triumph, in Italy. From the earliest periods since the revival of art, walls themselves had been decorated with pictures, painted sometimes in fresco—sometimes, perhaps, in oil, and in other vehicles. The principal structures of those times, so adorned, belonged to the great mother of the arts—the Church; partly because the Church, naturally the most educated, knew the value of the arts as handmaidens of devotional feeling; and partly, no doubt, because the ecclesiastical buildings themselves rested comparatively safe from spoliation amidst the rude wars of the age. It might be proved, from existing examples, that the walls of the ecclesiastical buildings of our own country were as fully decorated, and at an equally early period, as those of Italy and the East; whether by such great painters as Cimabue and Giotto, it may be reasonable to doubt, as no paintings remain to testify the fact. Possessing architecture and sculpture as excellent as that of Europe in general, it seems fair to assume that our modes of pictorial decoration were not inferior to those

of the same age abroad. "We should dwell on the fact," states a real authority, Mr. Eastlake, "that the arts in England, under Henry III., in the thirteenth century, were as much advanced as in Italy itself; that our architecture was even more characteristic, and freer from classic influence; that sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany, and that our painting of the same period might fairly compete with that of Sienna and Florence." Had not the Reformation stepped in, and discouraged all art—architecture, sculpture, music, painting—there seems no reason why the English should not have had an historical school of painting worthy to rank with the past great schools of Italy.

When Hampton Court first became a palace, the pictures which adorned it were called either tables, *i.e.*, painted on wood, or stained clothes—*i.e.*, painted on canvas.

Throughout the accounts of Hampton Court, the following are the only notices I have found relating to pictures painted expressly for the palace. They occur, in the first instance, in the 22 Henry VIII., and are afterwards repeated *totidem verbis*.

Payntyng of dyvers tabulls as ensuyth :—To Antonye Tote, paynter, for the payntyng of 5 tables stondyng in the Kynge's Lybarye. Firste one table of Joachym and Sent Anne.

Item. Another table, howe Adam dylfied in the grownde.

Item. The third table, howe Adam was droven owght of paradyce.

Item. The 4th table, of the buryenge of our Lord.

Item. The 5th table, beyng the laste table of the buryeng of our blessyd Ladye.—The sayd Antonye takyng for the sayd 5 tablys, by a bargayn in gret 6*l.* 13*s.* 4*d.*

The payntyng of 4 tablys in the Kynge's Closet :—

Item. To Antonye Tote, paynter, for the payntyng of 4 great tablys—that is to say, one table of our Lady of Petye; another table of the 4 Evangylysts; the third of the Mawndyth. The fourth . . . the sayd Antonye takyng for the sayd tables, by a bargayn wyth hym made by great, 20*l.*

This Anthony was called "Toto del Nunciato." Lanzi says he was one of the best Italian artists who visited England "Che gl' Inglesi computano fra miglior Italiani, in quel secolo, nella lor isola." See "Archæologia," v. 18, p. 324.

In another Exchequer volume (Chapter House, C. 5, 10) I found the following, which appears to have been registered as early as 6 Henry VIII. :—

"Payntors drawing the Towne of Bullon and groundes aboute the same—John Crust and his servant 13 days, at 12*d.* by the day.

Divers colours and stuff bought for the same :—

First, paid for 3 ells of lynen clothe	... ..	2 <i>s.</i>
Item for half a pound of vermeleon	... ..	5 <i>d.</i>
. . . . . whitelede	... ..	1 <i>d.</i>
. . . . . reade lede	... ..	1 <i>d.</i>
. . . . . verdgreace	... ..	8 <i>d.</i>
. . . . . Spaynysh brown	... ..	1 <i>d.</i>
. . . 1 quarter of orpiment	... ..	4 <i>d.</i>
. . . 1 lb. of yellow our	... ..	2 <i>d.</i>
. . . 1 qrt. of gume armonyck	... ..	4 <i>d.</i>
. . . 1 unce of flory	... ..	2 <i>d.</i>
. . . 1 unce sangwyn dracones	... ..	16 <i>d.</i>
. . . 1 qrt. of oyle	... ..	5 <i>d.</i>
. . . a botell of erth	... ..	1 <i>d.</i>
. . . for paper and brystyll	... ..	6 <i>d.</i>
. . . for 1 lb. glewe	... ..	4 <i>d.</i>
. . . for threde	... ..	1 <i>d.</i>
. . . 1 lb. of rooset	... ..	16 <i>d.</i>
. . . $\frac{1}{2}$ lb. generall	... ..	6 <i>d.</i>
. . . 1 dossen pott for colors	... ..	6 <i>d.</i>
. . . a great pott of erth	... ..	1 <i>d.</i> "

But in the inventory of Henry VIII.'s goods, &c., taken 1 Edward VI. (Bib. Harl. 1419), the following tables are specified as being in this palace :—

#### IN THE LONG GALORE.

Two tables containing Christe hath suffred, and holden by our Ladie and others.

A table of our Ladie and St. Elizabeth, with a curteine of grene and yellowe sarcenet.

A folding table with Criste upon the crosse.

A Picture of my Lorde Prince.

Another table of our Ladie and her Sonne, having a sarcenet curteine.

A table of alabaster of our Lord, our Ladie, and another lytle childe; with Ave Regina &c. upon the folding.

Two lardge folding tables of the 3 Kings of Colleyn, with a curteyn of grene and yellow.

Another table containing one setting under a clothe of estate with a crownet, certen doctors and other people in harnais by him, with thies words, Rex prudens &c., with a curteine of grene and yellowe sarcenet.

A large folding table, containing the newe lawe and passion of Christe, mother of peerle.

A table of our Ladie and her Sonne, painted, with a curteine of greene and yellowe sarcenet.

A table of the Busshopp of Rome, and the foure Evangelists casting stones upon him.

A folding table of our Ladie, having her Sonne uppon her lappe.

A table containing a man embrasing a woman, she having a dagger in her hande; with a curteine of grene and yellow sarcenet. (A similar curteine is specified with all that follow.)

A table containing two children playing with a lambe.

A table containing a man and woman weighing money.

A table of our Ladie and two children.

A table conteyning a woman beringe the barnacle.

A fayer table containing St. Jerome.

A table of alabaster, containing a storie of the Baptisme of Criste.

#### TABLES FOR AWTERS AT HAMPTON COURTE.

Fyrste, a table, being a yarde in high, having 2 leves, with an image of Jesus and other seyntes therin wrought.

Also a table of the 3 Kinges of Coleyne offring unto Criste.

Another table of the Trynyte, having no leevys.

A table of the passhon of Criste, having 2 leevys.

A lytill table of oure Lady and Seynte Anne, embrodered.

A table having a varnacle heede therin, standing in the Galarye.

In the same inventory there is an account of a picture of peculiar interest, recently removed to St. James's Palace (Catalogue, No. 280, former issue), which settles the doubts which Horace Walpole had cast both on the subject and the painter of the picture.

"A table with the picture of the Ladye Elizabeth her grace, with a boke in her hande, her gowne like crymeson clothe of golde with workes."

This account agrees perfectly with the picture, and its age being thus established, Holbein may have been its painter. Hentzner notices the following as being in the palace in Elizabeth's reign:—"A portrait of Edward VI., brother to Queen Elizabeth; the true portrait of Lucretia (can it be 410?—75 Catalogue); a picture of the battle of Pavia; the portraits of Mary Queen of Scots, who was beheaded, and her daughter; the picture of Ferdinand, Prince of Spain, and of Philip his son; that of Henry VIII."

The scarcity of information relative to the pictures here in

James I.'s time, is amply made up by the full accounts in the reign of his son and successor Charles I. Not a palace belonging to that monarch was destitute of pictures. When the Commonwealth scattered his collections, upwards of 332 pictures, valued at 4675*l.*, existed at Hampton Court. Horace Walpole thus speaks of the character and fate of his collections:—

"King Charles's collection was one of the most celebrated in Europe; he loved, he understood, he patronised the arts. Not having the fortune to find great geniuses in painting among his own subjects, he called over some of the ablest masters of other nations—a commendable partiality to foreigners, as it tended to enrich and instruct his own country. Nor did he confine his expense to artists; besides separate pieces, he purchased the celebrated collection of the Duke of Mantua, having first laid a foundation in what he inherited from his brother, the amiable Prince Henry, who, as appears from his catalogue, had, amongst his other qualifications, a taste for pictures, and a noble zeal for encouraging the arts. . . . The stroke that laid royalty so low, dismissed the painter, and dispersed the royal virtuoso's collection. The first cabinets in Europe shine with its spoils. The few fine Pieces thinly scattered through the royal palaces at home, are chiefly what were saved or reassembled of King Charles's splendid gallery. The Dutch are reported to have\* purchased and restored some to his son; the best part are buried in the gloom, or perishing in the vaults of the Escorial. The late Prince of Wales, who had begun to assemble a fine collection, proposed to acquire as many as possible of King Charles's pictures—but painting has still been unfortunate in Britain.

"The fire of Whitehall contributed to destroy what rebellion and rapine had spared. Many portraits of royal persons, of whom no image is left, perished in those flames. The fairest works of the natural Holbein, and the exquisite Isaac Oliver, were probably lost there." See "A Catalogue and Description of King Charles the First's Capital Collection of Pictures, &c., now first published from an original manuscript in the Ashmolean Museum at Oxford. 4to, 1757. The whole transcribed and prepared for the press, and a great part of it printed, by the late ingenious Mr. Vertue, and now finished from his papers."

The following Catalogue is arranged numerically, in the order in which the pictures are at present placed, each painting having a separate label attached; the number in parentheses is the inventory number in the Catalogue compiled by the Queen's orders by R. Redgrave, Esq., R.A., H.M. Sur-

---

\* Note in MS. They are published in Gerard Ryntz's gallery, of whose widow they were bought.

veyor of the Pictures; this will be an authentic record for all time. The number will be found painted on the canvas. It has been thought desirable to give both numbers, in order to facilitate the identification of pictures referred to in other Catalogues.

[The references in parentheses to J. c. and C. I. c. denote the catalogues of James I. and Charles I. respectively.]

THE GUARD CHAMBER. (No. 1.) See PLAN, p. 121.

- |    |  |                    |
|----|--|--------------------|
| 1  | Bringing in Prisoners and Wounded (17)   | <i>Rugendas</i>    |
| 2  | A Foraging Party going out (16)          | <i>Rugendas</i>    |
| 3  | Entry into a Town after a Battle (14)    | <i>Rugendas</i>    |
| 4  | Besieging a Town (13)                    | <i>Rugendas</i>    |
| 5  | Admiral Lord Anson (19)                  | <i>Bockman</i>     |
| 6  | Admiral Sir Thomas Dilks (died 1707) (9) | <i>Bockman</i>     |
| 7  | Sir John Lawson (1052)                   | <i>Sir P. Lely</i> |
| 8  | Halt of an Army (5)                      | <i>Rugendas</i>    |
| 9  | Colosseum at Rome (15)                   | <i>Canaletti</i>   |
| 10 | Admiral John Benbow (12)                 | <i>Bockman</i>     |

Mortally wounded in an action with the French, 1702.

- |     |   |                       |
|-----|---|-----------------------|
| 11  | Edward Montague, Earl of Sandwich (1063)    | <i>Dobson</i>         |
| 12  | Soldiers attacking a Foraging Party (2)     | <i>Rugendas</i>       |
| 13  | Admiral Russell (27)                        | <i>Sir G. Kneller</i> |
| 14  | Admiral Sir G. Byng (7)                     | <i>Bockman</i>        |
| 15  | Admiral Sir J. Gradin (8)                   | <i>Bockman</i>        |
| 16  | William, Prince of Orange (864)             | <i>Sir G. Kneller</i> |
| 17  | Admiral Beaumont (1)                        | <i>Bockman</i>        |
| 18  | Admiral Sir John Jennings (died 1744) (11)  | <i>Bockman</i>        |
| 19  | A Wedding in Camp (3)                       | <i>Rugendas</i>       |
| √20 | Queen Elizabeth's Porter (A.D. 1580) (4)    | <i>F. Zuccherro</i>   |
| 21  | Admiral Sir Fairbourne (died 1742) (18)     | <i>Bockman</i>        |
| 22  | Admiral Sir Geo. Churchill (died 1710) (10) | <i>Bockman</i>        |
| 23  | Raising Earthworks against a City (6)       | <i>Rugendas</i>       |
| 24  | Admiral Lord Keith (865)                    | <i>Phillips</i>       |

The originals of the portraits of the admirals in this room are by Sir Godfrey Kneller, and are in the Greenwich Naval Gallery.

The walls of this apartment are decorated with designs composed of halberts, swords, pistols, drums, daggers, &c. There are two wrought-iron screens, the work of H. Shaw, of Nottingham, in 1695, formerly part of the ornamental iron-work erected in the grounds. (See "Hand-book," pp. 51 and 58.)

Before leaving this room it will be well for the visitor to note that the public are required to move in one direction; no one is allowed to retrace his steps. No apartment can be visited again except by passing through the whole suite and again entering at the King's Staircase.

#### THE KING'S FIRST PRESENCE CHAMBER. (No. 2.)

- |   |       |                       |
|---|-------|-----------------------|
| 25 Ruins and Landscape (21)                 | . . . | <i>Rousseau</i>       |
| 26 Duchess of St. Albans (22)               | . . . | <i>Sir G. Kneller</i> |
| 27 Queen Mary, Consort of William III. (23) |       | <i>W. Wissing</i>     |
| 28 Cupids, with boat and swans (24)         | . . . | <i>Caravaggio</i>     |
| 29 King William III. landing at Torbay (25) |       | <i>Sir G. Kneller</i> |

Very inferior to Kneller's portraits. The allegory is poor; the colouring gaudy and theatrical. The painter has brought up Neptune, god of the sea, to welcome the king on *dry land*!

- |   |       |                       |
|---|-------|-----------------------|
| 30 Countess of Essex (26)   | . . . | <i>Sir G. Kneller</i> |
| 31 William III. (779)   | . . . | <i>unnamed</i>        |
| 32 Cupids with a boat (28)  | . . . | <i>Caravaggio</i>     |
| 33 Countess of Peterborough (29)  | . . . | <i>Sir G. Kneller</i> |
| 34 Christian VII. of Denmark (976)  | . . . | <i>unnamed</i>        |
| 35 A Man's Head (594)   | . . . | <i>Denner</i>         |
| 36 A Head of a Female (595)   | . . . | <i>Denner</i>         |
| 37 Countess of Ranelagh (33)  | . . . | <i>Sir G. Kneller</i> |
| 38 King William III. embarking from Holland (34)                            |       |                       |
| 39 Landscapes with Figures (35, 36)   | . . . | <i>Schiavone</i>      |
| 40 Miss Pitt (37)   | . . . | <i>Sir G. Kneller</i> |
| 41 Duke of Gloucester, son of Queen Anne (946)                              |       | <i>Kneller</i>        |
| 42 Saint's Head (39)  | . . . | <i>Lanfranco</i>      |
| 43 "An Old Man in a red garment, reading with spectacles." (J. c. 132) (40) | . . . | <i>A. Catalani</i>    |



- 44 James, Marquis of Hamilton—Lord Steward of the Household to Charles I. (C. I.'s c.) (41) *Mytens*  
 "12 Whitehall—The Marquis of Hamilton at length, by Mittens. Sold, by Commonwealth, Mr. Grinder, as appraised, 20*l*."
- 45 Cupids with a boat (42) . . . . *Caravaggio*  
 In the collection of Charles I.
- 46 Duchess of Grafton (43) . . . . *Sir G. Kneller*
- 47 "Mrs. Leman's picture, half length" (73) . *Vandyck*  
*Vandyke's mistress. (J. c. 498.)*  
 "153 St. James's—Mrs. Leamon, by Vandyke. Sold Mr. Jasper, 1649, for 23*l*."
- 48 The Head of St. Peter (138) . . . *Lanfranco*
- 49 The Head of Judas (143) . . . . *Lanfranco*
- 50 The Countess of Dorset (47) . . . *Sir G. Kneller*
- 51 The Landing of King William III. at Brixham (48)  
*unnamed*
- 52 Landscapes, with figures (49, 50) . . . *Schiavone*
- 53 Lady Middleton (51) . . . . *Sir G. Kneller*  
 The above (Nos. 26, 30, 33, 37, 40, 46, 50, and 53) were considered the beauties of the court of William and Mary. In all, Kneller had made the draperies more attractive than the wearers, and given to all a nearly similar expression.  
 "Of the beauties of Hampton Court, the thought was the Queen's, during one of the King's absences; and contributed much to make her unpopular, as I have heard from the authority of the old Countess of Carlisle, who remembered the event. She added, that the famous Lady Dorchester advised the Queen against it, saying, 'Madam, if the King was to ask for the portraits of all the wits in his court, would not the rest think he called them fools!'"—*Horace Walpole*.
- 54 Portrait of a Lady (886) . . . . *unnamed*
- 55 Youth (366) . . . . *Denner*
- 56 Age (377) . . . . *Denner*
- 57 Peter the Great, Emperor of Russia (60) *Sir G. Kneller*  
 The background by W. Vandeveldt (dated 1698).
- 58 Villiers, Duke of Buckingham, and his Family. (J. c.) (241) . . . . *G. Honthorst*
- 59 Duke of Wirtemberg (508) . . . . *Mytens*
- 60 A Man's Head (116) . . . . *Giorgione*

- 72 A Sculptor (67) . . . *Leandro Bassano*

73 Diana and Actæon (136) . . . . *Giorgione*

"A piece, being Actæon, containing in a troope upon the first ground some twelve figures, where Diana and her nymphs are washing." And in a landscape some fourteen little entire figures. Bought by the King of Mr. Endymion Porter. 3 ft. 1 in. by 6 ft. (C. I. c. p. 131, No. 3.) Done by Giorgione.

74 Portrait of a Gentleman (897) . . . . *unnamed*75 Lucretia (410) . . . . *Titian*

"A standing Lucretia, holding with her left hand a red veil over her face, and a dagger in her other hand, to stab herself. An entire figure, half so big as the life. A Mantua piece." 3 ft. 2 in. by 2 ft. 1 in. (C. c., p. 2, No. 4.) See Introduction, page 68.

76 A Magdalen (109) . . . . *after Titian*77 The Muses. (J. c. 763) (164) . . . *Tintoretto*

"106 Greenwich—The Nine Muses; done by Tintorett. Sold, by Commonwealth, Mr. Widmore, the 28th of May, 1651, for 100*l*."

78 A Dominican Monk (772) . . . . *Bassano*79 Holy Family (632) . . . . *Old Palma*80 Portrait of a Man, with his hand on his breast (883)  
*Dosso Dossi*81 Architectural subject (82) . . . . *Rousseau*82 Philip IV. of Spain (83) . . . . *Velasquez*83 Man in Armour (380) . . . ascribed to *Correggio?*

"A defaced gentleman's picture, without a beard or ruff, holding a long truncheon in his left hand. A Mantua piece." (C. c.)

84 Venetian Senator (158) . . . . *Pordenone*85 King Charles I. (87) . . . . *Vandyck*

"283 Somerset House—King Charles on horseback, done by Sir Antony Vandyke. Sold Sir Balthazar Gerbire, the 21st June, 1650, for 200*l*."

"332 Hampton Court—King Charles on horseback, by Vandyke. Sold Mr. Boulton, the 22nd Nov., 1649, for 46*l*."

Vandyke repeated this subject at least three times: one picture is at Windsor. Poor Charles had a keen feeling for beauty; even in his flight from this palace, his pictures seemed as near to his heart as anything else: "There are three pictures here which are not mine, that I desire you to restore, to wit," &c. One of the truest conceptions of him—a highly-cultivated and lovable man in many things, but a sorry king—has been spoken in a few words by Thomas Carlyle, a deep-souled, eloquent man; and the reader will

not be offended, we think, to have them repeated here in looking on his portrait :—

“The unhappy Charles, in those final Hampton Court negotiations, shows himself as a man fatally incapable of being dealt with—a man who, once for all, could not and would not *understand*; whose thought did not in any measure represent to him the real fact of the matter; nay, worse, whose *word* did not at all represent his thought. We may say this of him without cruelty, with deep pity rather; but it is true and undeniable. Forsaken, then, of all but the *name* of kingship, he still, finding himself treated with outward respect as a king, fancied that he might play off party against party, and smuggle himself into his old power of deceiving both. Alas, they both *discovered* that he was deceiving them. A man whose *word* will not inform you at all what he means or will do, is not a man you can bargain with. You must get out of that man’s way, or put him out of yours! The Presbyterians, in their despair, were still for believing Charles, though found false, unbelievable, again and again. Not so Cromwell: ‘For all our fighting,’ says he, ‘we are to have a little bit of paper? No!’”

86 Virgin and Child (726) . . . . . *unnamed*

87 Diana and Actæon (J. c. 314) (99) . . . *Titian?*

A very rude sketch.

88 Tobit and the Angel (97) . . . . . *Schiavone*

89 Worshipping the Host (996) . . . . . *Bassano*

90 Queen Christina, consort of Philip IV. (91) *Velasquez*

91 Knight of Malta. (J. c. 51) (159) . . . *Tintoretto*

“One of the Knights of Malta, in an oval black frame.”

92 A Man’s Portrait (30) . . . . . *Pordenone*

93 St. Francis and the Virgin (95) . . . *Carlo Maratti*

94 Portrait of an Old Man (378) . . . . . *J. Bassano*

95 The Good Samaritan (563) . . . . . *Il Bassano*

“302—Hampton Court—The Samaritane, by Old Bassano.  
Sold, Mr. Turbridge, the 30 Ap., 1650, for 22*l*.”

96 A Venetian Gentleman (416) . . . . . *Tintoretto*

97 Holy Family. (In C. I.’s c.) (151) . . . *Dosso Dossi*

“A great piece, of Our Lady, and Christ playing with a cock in his arms; Joseph and another saint standing by in a landskip. A Mantua piece.” 5 ft. 7 in. by 6 ft. 2 in. (C. I. c. p. 138, 42.)

98 Christian IV. King of Denmark (100) . . . *Vansomer*

“54 Hampton Court—the King of Denmark, at length.  
Sold, Mr. Jackson for 20*l*.”

“A large piece, of the King of Denmark, with a crown and sceptre.”



- 143 Mars, Venus, and Cupid (573) . P. Veronese

- 144 A Concert (554) . . . . . *Lorenzo Lotto*  
 145 St. Catherine at the Altar (788) . . . . . *P. Veronese*  
 146 The Shepherds' Offering (J. c. 735) (140) *Bonifacio*  
       Called, "The Birth of Christ."

- 147 A Man's Head (134) . . . . . *Bassano*  
 148 Andrea Ordini, a Sculptor (72) . . . . . *Lorenzo Lotto*  
 149 Alexander de Medicis (68) . . . . . *Titian*  
 150 Madonna and Child (147) . . . . . *Parmegiano*

"The picture of Our Lady, and Christ lying along before her, his left arm leaning on a globe of the world, with his right arm taking up a rose." A Mantua piece, said to be done by Parmensius. 3 ft. 10 in. by 3 ft. (C. I. c. p. 95, 23.)

"One a copy from the well-known Madonna della Rosa, in the Dresden Gallery."—*Waagen*.

#### THE KING'S DRAWING-ROOM. (No. 5.)

- 151 David with Goliath's Head (150) . . . . . *Dom Fetti*  
       "319 Hampton Court—David and Goliath's head, by Fettee.  
       Sold Mr. Houghton, the 16th Jan., 1651, for 20*l*."

- 152 Christ brought before Pilate (728) . . . . . *Tintoretto*  
 153 Boaz and Ruth (572) . . . . . *Bassano*  
 154 Expulsion of Heresy (145) . . . . . *P. Veronese*

"A picture where Virtue with a sword is separating the vices from three churchmen;" done by Young Palma. 3ft. 4 in. by 3 ft. 5 in. (C. c. p. 135, 27; J. c. 221). Bought of Nathaniel Garret.

- 155 Duke of Richmond and Lenox (333) . . . . . *Van Somer*  
 156 Goats and Cupids (156) . . . . . *Caravaggio*

One of six subjects by this artist purchased by Charles I.

- 157 Apotheosis of a Saint (157) . . . . . *Il Bassano*  
 158 A whole length of a Venetian Gentleman (905)

*Giorgione*

- 159 Christ at the Pool of Bethesda (1087) . . . . . *Bassano*  
 160 The Deluge (471) . . . . . *Il Bassano*

No. 16 of the pictures by Bassano in the Duke of Buckingham's collection is described as "Noah's Ark, with all kinds of animals getting in it." 4 ft. by 5 ft. (J. c. 160.)

"252 St. James's—A great piece of the Deluge, by Bassan.  
 Sold, Mr. Emmerly, 21 May, 1650, for 60*l*."

- 161 A Magdalen (552) . . . . . after *Titian*

- 162 Holy Family and St. John (117) . *Carlo Cignani*  
 163 The Shepherds' Offering, called "The Birth of  
 Christ" (J. c. 735) (467) . . . *Palma*  
 164 "A naked Venus, with a Woman looking into a  
 Trunk" (J. c. 754) (569) . ascribed to *Titian*

It is an early and genuine Venetian painting. Parts of the figure remain uninjured and nearly in their original state, but the head and extremities seem to have been repainted. It is a replica of the celebrated picture at Florence. ✓

- 165 The Annunciation (78) . . . *P. Veronese*  
 166 St. John with a Lamb (559) . . *Spagnoletto*  
 167 The Virgin teaching the Infant to read (123)  
*Carlo Cignani*  
 168 Offering of the Wise Men (161) . *C. Cagliari*  
 169 Christ in the House of the Pharisee (75) *L. Bassano*  
 "The History of Christ and Martha" (J. c. 1003).  
 170 Woman of Samaria (144) . . . *S. Ricci*  
 171 Madonna and Child (975) . . . *Tintoretto*  
 172 The Annunciation (701) . . . *Bassano*  
 173 A Lady and Gentleman (773) . . . *Giorgione*  
 174 A Lady with an Orrery and Dog (553) *Parmegiano*  
 175 The Judgment of Midas (J. c. 764) (470) *Schiavone*  
 176 The Assumption of the Virgin (575) . *Bassano*  
 177 Acts of Mercy (641) . . . *Tintoretto*  
 178 Marriage of St. Catherine (96) . *P. Veronese*  
 179 Woman of Faith (135) . . . *S. Ricci*  
 180 A Venetian Gentleman (438) . . *L. Bassano*  
 181 St. George and Princess Cleodolinde (974) *Tintoretto*  
 182 An Italian Lawyer, "A Man's Picture to the waste,  
 with a parchment writing" (J. c. 292) (52) *P. Bordone*  
 183 St. William taking off his Armour, "A Man to the  
 Waste in Armour" (J. c. 1042) (38) *Giorgione*  
 183\* Judith with the Head of Holofernes (830) *C. Allori*



## KING WILLIAM III.'S BEDROOM\*(No. 6),

Contains the portraits of the Court of Charles II. and the state bed of Queen Charlotte brought from Windsor. The lilac satin draperies of the bed were embroidered by the Clergy Orphan School for Queen Charlotte, consort of George III. Verrio painted the ceiling here, which represents Night and Morning. At the head of the bed is a clock made by Daniel Quare, which needs winding up only once a year. The carving of the cornice and ornaments above the mantelpiece, by Grinling Gibbons, are highly artistic.

- 184 Flower-piece (169) . . . . . *Baptiste*  
 185 Lady Byron, or Lady Bellasys (170) . . . . . *Sir P. Lely*

"Not Lady Byron, but Lady Bellasys, who was mistress to King James."—*H. Walpole*, who also ascribes it to Huisman.

- 186 Princess Mary (as Diana) (171) . . . . . *Sir P. Lely*  
 187 Countess of Sunderland (605) . . . . . *Russell*  
 188 The Second Lord and Lady Clarendon (608) *Russell*  
 189 Eight copies of Portraits unknown, from Vandyck  
 (172-179) . . . . . *Russell*  
 190 Anne Hyde, Duchess of York (180) . . . . . *Sir P. Lely*

[The mother of Queen Mary and Queen Anne. She died before her husband became king.]

"I walked to Lilly's, the painter, where I saw among other rare things the Duchess of York, her whole body, sitting in state, in a chair in white sattin."—*Pepys' Diary*, vol. i. p. 292. Bohn. This picture is engraved in Lodge's Portraits.]

- 191 Mrs. Knott (181) . . . . . *Verelst*  
 192 The Duke of Gloucester (389) . . . . . *Sir P. Lely*  
 193 Five copies of Portraits unknown, from Vandyck  
 (183-187) . . . . . *Russell*  
 194 Louise Renee de Penencourt de Quérrouaille, Duchess  
 of Portsmouth (as Flora) (188) . . . . . *H. Gascar*

["I now saw that famous beauty, but in my opinion of a childish, simple, and baby face, Mademoiselle Querouaille."—*Evelyn's Diary*, Nov., 1670, p. 67, vol. ii. Bohn. She had one son by Charles II., Charles Lennox, created Duke of Richmond.]

- 195 Duchess of Richmond (La Belle Stuart) as Diana  
(J. c. 1112) (189) . . . *Sir P. Lely*

[“To Whitehall, where, staying for Mr. Coventry in one of the galleries, there comes out of the chayre-roome Mrs. Stewart, in a most lovely form, with her hair all about her eares, having her picture taking there. There was the king and twenty more, I think, standing by all the while, and a lovely creature she in the dress seemed to be.”—*Pepys’ Diary*, vol. ii. p. 148. Bohn.]

- 196 Nell Gwynne (In J. c. 105 she is with a Cupid) (190)  
*Sir P. Lely*

[She outlived the king seven years. Her only surviving son by Charles was Charles Beauclerc, created Duke of St. Albans.]

- 197 Countess of Rochester (Henrietta Boyle) (191)  
*Sir P. Lely*

[Henrietta Boyle, daughter of the first Earl of Burlington, married to Lawrence Hyde, son of Lord Chancellor Clarendon. He was created Viscount Hyde in 1681, and subsequently Earl of Rochester—alluded to by Evelyn as “the great favourite.”]

- 198 A Duchess of Somerset (192) . . . *W. Wissing*

- 199 Mrs. Middleton (J. c. 1113) (193) . . . *Sir P. Lely*

“Mrs. Jane Middleton, according to Granger, was a woman of small fortune, but great beauty. Her portrait is in the gallery at Windsor.”—Note in *Grammont’s Memoirs*.

- 200 Mrs. Lawson (194) . . . *Verelst*

- 201 Lady Whitmore (195) . . . *Sir P. Lely*

- 202 Countess of Northumberland (196) . . . *Sir P. Lely*

- 203 Countess of Ossory (197) . . . *Sir P. Lely*

[Amelia Nassau, daughter of Louis Van Beverwaert, a natural son of Prince Maurice, married Thomas, Earl of Ossory, son of the first Duke of Ormond.]

- 204 Lady Denham (J. c. 1117) (198) . . . *Sir P. Lely*

[Formerly Miss Brookes. “Merciless fate robbed her of life and of her dearest hopes in the bloom of youth.”—*Grammont’s Memoirs*.]

- 205 Duchess of Cleveland (Countess of Castlemaine), as  
Minerva (J. c. 1111) (199) . . . *Sir P. Lely*

[The Countess of Castlemaine was Barbara, daughter and heir of William Villiers, Viscount Grandison, and was married to Roger Palmer, then a student in the Temple, shortly before the Restoration. In the 13th year of Charles II. he was created Earl of Castlemaine. She was created Duchess of Cleveland in 1670. Her

children by Charles II. were Charles Fitzroy, Duke of Southampton; Henry Fitzroy, Duke of Grafton; George Fitzroy, Duke of Northumberland; and three daughters.

"I went to Mr. Lilly's, and here, amongst other pictures, saw the so much desired by me picture of my Lady Castlemaine, which is a most blessed picture."—*Pepys' Diary*, vol. i. p. 337. Bohh.]

206 Countess of Sunderland (J. c. 1115) (200) *Sir P. Lely*

[Lady Anne Spencer was a daughter of the Earl of Bristol, and married to Robert, second Earl of Sunderland.]

207 The Countess de Grammont, as St. Catherine (J. c. 1120) (201) . . . . . *Sir P. Lely*

208 Flower-piece (202) . . . . . *Baptiste*

#### THE KING'S DRESSING-ROOM. (No. 7.)

Ceiling painted by Verrio, representing Cupid stealing the armour of Mars, whilst the latter is sleeping in Venus' lap.

210 Men fighting with Bears (741) . . . . . *Il Bassano*

211 Continnence of Scipio (250) . . . . . *S. Ricci*

212 Robbers in a Cave, dividing their Spoil (670) *S. Rosa*

213 Holy Family (696) . . . . . *Perugino*

214 Holy Family (66) . . . . . *F. Vanni*

215 Nymphs (571) . . . . . *G. Chiari*

216 Cupid shaving his bow; after the Orleans picture (511)  
*by Parmegiano*

217 Our Saviour in the House with Mary and Martha (684) . . . . . *Bassano*

218 Judas Betraying Christ (564) . . . . . *Pordenone*

219 Salome with the Head of John the Baptist (672)

220 Nymphs (561) . . . . . *G. Chiari*

221 Head of Christ (214) . . . . . *unnamed*

222 Head of the Virgin (216) . . . . . *unnamed*

223 The Tribute Money (702) . . . . . *P. Veronese*

224 Marriage of Joseph and Mary (574) *Girolamo Mazzuoli*

225 "A piece with a doe, a stork, and a brass-pan in it." (J. c. 800) (246) . . . . . *Kalf*

#### THE KING'S WRITING-CLOSET. (No. 8.)

The mirror here is placed at such an angle that the reflection of the whole suite of rooms may be seen in it.

- 225\* Flower-piece (222) . . . . . *Bogdane*  
 226 *Artemisia Gentileschi* (Ch. I. c.) (79) . . . *by herself*  
     "5 Hampton Court—*Arthemasia Gentleiscoa*. Done by  
     herselfe. Sold by Mr. Jackson, the 23rd Oct. 1651,  
     for 20*l*."  
 227 A Sibyl (218) . . . . . *A. Gentileschi*  
     "95 Hampton Court—A Woman's Head, by *Gentleiscoa*.  
     Sold Mr. Houghton, the 16th Jan. 1651, for 6*l*."  
 228 A Warrior (217) . . . . . *Guercino*  
 229 Joseph and Potiphar's Wife (165) . . . *O. Gentileschi*  
     "A large piece, of Joseph and his mistress." (C. & J. c. 161.)  
 230 Venus and Youth at a Brook (640) . . . *unnamed*  
 231 *Guercino* (98) . . . . . *by himself*  
 232 St. Rocque Curing the Plague (797) . . . *unnamed*  
 233 Head of a Young Man (861) . . . . . *C. Cignani*  
 234 Cleopatra Dying (981) . . . . . *L. Caracci*  
 235 Lucretia (105) . . . . . *P. Bordone*  
 236 Augustus consulting the Sibyl (55) . . . *P. de Cortona*  
 237 Moses striking the Rock (384) . . . . . *Sal. Rosa*  
 238 Martyrdom of St. Bartholomew (420) . . . *L. Nottery*  
 239 A Landscape (1104) . . . . . *Sal. Rosa*  
 240 A Sibyl (C. c.) (403) . . . . . *P. Bordone?*  
 241 Daughter of Herodias, with the Head of John the  
     Baptist (258) . . . attributed to *L. Da Vinci*, but  
     "In conception and tone much of the manner of Boltraffio."—  
     *Waagen*.  
 242 A Sibyl (133) . . . . . *C. Cignani*  
 243 Poultry (229) . . . . . *J. Bogdane*  
 244 Triumph of Flora (225) . . . . . *S. Ricc*  
 245 The Marriage of St. Catherine (390) . . . after *Correggio*  
 246 Flower-piece (232) . . . . . *Bogdane*

## QUEEN MARY'S CLOSET. (No. 9.)

- 247 A Sacrifice (244) . . . . . *G. Romano*  
     "A high and narrow piece, being a sacrifice; some four entire  
     little figures, and a goat lying by to be sacrificed. From Mantua,  
     4 ft. by 2 ft. 2 in." (C. c. p. 100, 7.)  
 248 Charity (205) . . . . . *C. Cignani*



No. 6 Passage of the Granicus, combat between the Greeks and the Persians.

No. 7 The Family of Darius at the feet of Alexander.

[After the battle of Issus, in which Darius was defeated, he left in the hands of Alexander not only his camp, baggage, and treasures, but also his mother, wife, and children. The incident here depicted illustrates the clemency of Alexander; attended by Hephæstion he visits the tent of Darius to reassure and console his august captives. The daughters in the background, bathed in tears, were subsequently married to the conqueror and his general.]

- 268 Landscape (251) . . . . . *A. Henn*  
 269 Between the Windows are Cybele, Pan, Mercury, Juno, Diana, Bacchus, Daphne, Apollo, Venus, Mars, Syrinx, Endymion (440—451), by . . . *S. Ricci*  
 270 Boy with Puppies (248) . . . . . *B. Castiglione*

#### THE QUEEN'S BED-ROOM. (No. 11.)

In which is placed the State-bed of Queen Anne, with its hangings, which were worked at Spitalfields. The ceiling was painted by Sir James Thornhill, and represents Aurora rising out of the Sea. The chandelier was manufactured in 1711.

- 271 St. Peter (245) . . . . . *unnamed*  
 272 Head of an Old Man (453) . . . . . *unnamed*  
 273 The Queen of James I. (C. c.) (459). . . *Vansomer*  
 274 Venus and Adonis (507) . . . . . *G. Chiari*  
 275 St. Francis, with the Infant Jesus (462) . . *Guido*  
 276 Holy Family (142) . . . . . *Correggio?*  
 277 St. Sebastian (1097) . . . . . *unnamed*  
 277\*Figures and Boat (Bacchanals) (458) . . *Polidoro*  
 278 Offerings of the Magi (162) . . . . . *L. Giordano*  
 279 Venus and Cupid (579) . . . . . *F. Pourbus*  
 280 The Burning of Rome (948) . . . . . *G. Romano*

"A piece where Rome is set on fire, where the people are flying with pack and sack; containing, upon the first ground, some seventeen figures, besides the little ones in the landskip afar off." (C. c. p. 137, No. 35; J. c. 69.)

- 281 St. Catherine reading (392) . . . . . *Correggio*  
 282 Madonna and Child (139) . . . . . *A. del Sarto*

- 283 A Princess of Brunswick (461) . . . *unnamed*  
 284 Head of a Man (796) . . . *Schiavone*  
 285 The Apostles Peter, James, and John (526) *Caravaggio*  
 286 Birth of Jupiter? (115) . . . after *G. Romano*

"A piece, of the Birth of Hercules, where the mother is brought to bed, and a tent, whereby attending some four nymphs, about washing the child, containing seven entire little figures." 3 ft. 6 in. by 4 ft. 8 in. (C. & J. c. 67.)

- 287 Triumph of Fortune (203) . . . *G. Romano*  
 288 Six Pictures, representing the History of Cupid and Psyche (472—477) . . . *L. Giordano*  
 289 Pilate Delivering up Christ (J. c. 43) (522) *Schiavone*  
 290 Roman General on Horseback (149) *G. Romano*  
 291 Infancy of Jupiter (110) . . . *G. Romano*

"94 Greenwich—A Child Sucking of a Goat. Done by Julio Romano. Sold, by Commonwealth, Mr. Melbourne, the 24th May, 1650, for 100*l*."

- 292 Six Pictures (continuation of No. 288) (478—483) *L. Giordano*

- 293 Jupiter and Europa (65) . . . *G. Romano*  
 294 Portrait of a Gentleman (118) . . . *Titian*  
 295 Portrait of a Lady (355) . . . *P. Perugino*  
 296 A Portrait of a Gentleman (1084) . . . *unnamed*  
 297 Ganymede (560) . . . after *Michael Angelo*  
 298 Holy Family (774) . . . *unnamed*  
 299 Judith with the Head of Holofernes (1106) *C. Allori*  
 300 Venus and Cupid (463) . . . *Pontormo*

It was formerly in Kensington Palace. Purchased by George II. for 1000 guineas. Michael Angelo is said to have made the cartoon for his friend Bartolomeo Bettini.

- 301 "Judith with Holofernes' head, and an old woman by her." (J. c. 780) (230) . . . *Guido*  
 302 Jupiter and Juno taking possession of the Throne of Heaven. (J. c. 56) (113) . . . *G. Romano*

"98 Greenwich—Two coming to Jupiter's throne. Done by Julio Romano. Sold, by Commonwealth, Mr. Jerome, for 44*l*., the 14th of May, 1650.

- "A piece, with four figures in it, two coming from Jupiter's seat."  
 303 Magdalen (219) . . . copy from *Sasso Ferrato*  
 304 A Female Saint (233) . . . *P. Perugino*

- 305 Mermaid and Young (1122) . . . *G. Romano*  
 306 Italian Lady (76) . . . . . *Parmegiano*  
 "Called 'An Italian Duchess,' at half length. By Raphael.  
 (J. c. 833.)"  
 307 St. John Baptising Christ (456) *Francesco Francia*  
 This, though not equal to the specimen of this master in the  
 National Gallery, is still a very fine and genuine painting. The  
 expression of Christ is that of pious resignation. It is rather a  
 novel and original feature, very apposite, that the painter has repre-  
 sented Christ miraculously standing on the water.  
 308 James I. (C. c.) (455) . . . . . *Vansomer*

## THE QUEEN'S DRAWING-ROOM. (No. 12.)

The ceiling, which is painted by Verrio, represents Queen Anne in the character of Justice. This is the centre room of the eastern, or principal front, of Wren's structure. It is pleasanter to our taste to rest in the capacious windows and look on what is outside, rather than on what is inside, this room. Here is a view of the gardens which must not be lost. This elevation shows more plainly their form than you can get when level with them. Kingston Church closes the view of the third avenue on the left. In the centre, from gaudy flower-beds, the eye passes to rich evergreens, then to the playful fountain, and rests on the canal, extending nearly a mile down an avenue of majestic trees. Pleasant to idle a whole day before such a scene, with nothing to do but watch and sympathise with the crowds of merry visitors below.

This room is occupied exclusively by Benjamin West's paintings, the best by far being the Death of General Wolfe—an excellent painting of a difficult subject. In employing the costume of the period of this event, and not classical draperies, West was considered as a bold experimentalist against the established canons of criticism; even Sir J. Reynolds at first opposed the innovation. When the picture was finished, Reynolds said, "West has conquered; I retract my objections. I foresee this picture will occasion a revolution in art." This is a duplicate of the original in the Grosvenor Gallery. West's pictures were removed from Windsor, now that George III. is no longer there to admire them. A marvellous taste that was in George III. to set West to paint portraits, and pass over



Sir Joshua Reynolds! As being about things and persons we have lived among, these pictures create an interest which paintings of subjects further removed into the past fail to excite.

- 309 Duke of Cumberland, and the two Princesses,  
Charlotte Augusta and Sophia Augusta (487) *West*
- 310 Dukes of Cumberland, Sussex, Cambridge, and the  
three Princesses, Charlotte, Augusta, Sophia (488) *West*
- 311 The Death of the Chevalier Bayard (489) *West*
- 312 Hamilcar swearing the Infant Hannibal at the Altar  
never to make Peace with Rome (490) *West*
- 313 The Wife of Armenius brought Captive to Ger-  
manicus (495) *West*
- 314 Peter Denying Christ (491) *West*
- 315 Cyrus liberating the Family of Astyages, King of  
Media, his grandfather, whom he had taken pri-  
soners (499) *West*
- 316 Queen Charlotte and Princess Royal (492) *West*
- 317 The Death of Epaminondas (493) *West*
- 318 George III., when forty-two years of age, the Lord  
Amherst, and the Marquis of Lothian, on horse-  
back, with a view of Coxheath Camp in the back-  
ground (494) *West*
- 319 St. George and the Dragon (496) *West*
- 320 The Death of General Wolfe (497) *West*
- 321 Queen Charlotte, when thirty-six years of age, with  
her thirteen Children (498) *West*
- 322 Prince of Wales and Duke of York (500) *West*
- 323 The Departure of Regulus (501) *West*
- 324 William, Duke of Clarence (afterwards William IV.),  
and Duke of Kent (502) *West*
- 325 Apotheosis of the Infant Princes, Octavius and  
Alfred (503) *West*

#### THE QUEEN'S AUDIENCE CHAMBER. (No. 13.)

In which the State Canopy of Queen Mary remains in its original position.

- 326 Duchess of Luneberg Brunswick (506) *Mytens*

- 327 Don Gusman (593) . . . . . *Mytens*  
 328 Tobit restored to sight (781) . . . . . *M. de Vos*  
 329 Battle of Forty (122) . . . . . *P. Snayers*  
 330 Christian, Duke of Brunswick (457) . . . . . *Honthorst*  
 331 Meeting of Henry VIII. and the Emperor Maximilian  
 (524) . . . . . *Holbein?*  
 332 The Daughter of Frederick II. of Denmark (615)

*unnamed*

- 333 Christ Healing the Sick (698) . . . . . *Van Orley*  
 334 Embarking from Scheveling (635) . . . . . *Palamedes*  
 335 Duke of Brunswick (521) . . . . . *Mytens*  
 336 Lord Zouch (307) . . . . . *Mytens*  
 337 Embarkation of Henry VIII. from Dover, 31st May,  
 1520, to meet Francis I. (515) ascribed to *Holbein*

["I came a little too late (to receive the Communion at Whitehall), so I walked up into the house, and spent my time in looking over pictures, particularly the ships in King Henry VIII.'s voyage to Bullaen, marking the great difference between those built then and now."—*Pepys' Diary*, vol. i. p. 363. Bohn.]

- 338 Sea-port (968) . . . . . *Parcelles*  
 339 The "Battaile of Spurs" (A.D. 1513) (517) *Holbein?*  
 340 Henry VIII. and Family (510) . . . . . *Holbein*

One of the most interesting historical pictures in the collection.

"A long piece, painted with gold, where King Henry VIII. sits with his Queen and his son Prince Edward on his right side, and his two daughters, Queen Mary and Queen Elizabeth, standing at each side, and a fool at the left side in the door, with a jackanapes on his shoulder, and on the other side a waiting-woman; little entire figures." 10 ft. by 6 ft. (C. I., p. 118, 56.)

"46 Whitehall—King Henry 8th, Prince Edward, Princess Mary, and Princess Elizabeth, in one picture. Sold, Colonel Well, the 27th Oct. 1649, for 15*l*."

- 341 Sir John Gage. (C. I.'s c. 22) (320) . . . . . *unnamed*  
 342 The Meeting of Henry VIII. and Francis I. of France,  
 at Calais, in a field called "The Cloth of Gold"  
 (520) . . . . . *Holbein*

During the Commonwealth, the Parliament proposed to sell this painting to the King of France; but the Earl of Pembroke being resolved that it should not leave the country, secretly cut out the head of Henry VIII. whilst the treaty was in progress. The French

ambassador, finding the picture mutilated, refused to purchase it. The Earl having preserved the head, after the Restoration gave it to Charles II., when it was replaced ; and so skilfully was it done, that the blemish can only be discovered by viewing the picture in a side light. (Vide "Archæologia," v. 3 and 6.)

- 343 Isabella, Arch-Duchess of Austria, daughter of Philip II. of Spain (525) . . . . *Pourbus*  
 344 Portrait of a Lady (916) . . . . *unnamed*  
 345 Earl of Surrey (engraved by H. Shaw) (314) *Holbein?*  
 346 Anne, Queen of James I. (C. c.) (780) . *Vansomer*  
 347 A Sea-piece (697) . . . . *Parcelles*  
 348 William of Nassau, Prince of Orange, great grandfather of William III. (923) . . . *Mirevelt*  
 349 Queen Elizabeth in a fancy dress (299) *L. de Heere?*

On a tree are inscribed these mottoes:—*Injusti justa querela; Mea, sic mihi; Dolor est medicina ed tori [? dolori]*. On a scroll, at the bottom of the picture, the following verses, attributed to Spenser, but far more likely to have been the inspiration of the Queen herself, in a fit of virgin despair:—

The restles swallow fits my restles minde,  
 In still revivinge, still renewinge wronges ;  
 Her just complaintes of cruelty unkinde  
 Are all the musique that my life prolonges.  
 With pensive thoughtes my weepinge stagge I crowne,  
 Whose melancholy teares my cares expresse ;  
 Hes teares in sylence, and my sighes unknowne,  
 Are all the physicke that my harmes redresse.  
 My onely hope was in this goodly tree,  
 Which I did plant in love, bringe up in care ;  
 But all in vaine, for now to late I see,  
 The *shales* be mine, the kernels others are.  
 My musique may be plaintes, my physique teares,  
 If this be all the fruite my love-tree beares.

- 350 Duchess of Brunswick (527) . . . . *Mytens*

#### THE PUBLIC DINING-ROOM. (No. 14.)

- 351 Two Portraits of Gentlemen (834 & 909) *W. Dobson*  
 352 Fisher, the Composer (747) . . . *Gainsborough*  
 353 Col. St. Leger (733) . . . . *Gainsborough*

[Handsome Jack St. Leger, intimate friend of George IV. when Prince Regent. This picture has recently been engraved by Graves.]

- 354 George III. reviewing the Tenth Light Dragoons—the Prince of Wales on the right—Duke of York on the left, beside whom are General Goldsworthy and Sir David Dundas. Sir William Fawcett on the ground (166) . . . . *Sir W. Beechey*
- 355 Francis, Duke of Bedford (961) . . . . *J. Hoppner*
- 356 George IV. (736)—after Hoppner . . . . *W. Owen, R.A.*
- 357 Sir Robert Walpole (620) . . . . *unnamed*
- 358 Earl of Moira (950) . . . . *Hoppner, R.A.*
- 359 Comic Muse (960) . . . . *Hoppner, R.A.*
- 360 The King of Oude, receiving tribute (951) . . . . *Home*
- 361 Family of Frederick, Prince of Wales (609) . . . . *Knapton*

George III., the most important personage of this royal family group, may be distinguished as sitting with a plan of the garrison of Portsmouth on his knee, and his brother Edward, Duke of York inspecting the plan.

- 362 Nabob Walajah of Arcot (155) . . . . *G. Willison*
- 363 Portrait of Friedrich von Gentz (936) . . . . *Sir T. Lawrence, P.R.A.*
- 364 Richard Brinsley Sheridan (891) . . . . *unnamed*
- 365 Robert Walker (587) . . . . *by himself*
- 366 A Rabbi, after Rembrandt (266) . . . . *Gainsborough*
- 367 Hurd, Bishop of Worcester (889) . . . . *Gainsborough*
- 368 Lord Hutchinson (872) . . . . *T. Phillips, R.A.*
- 369 John Lacy, a comedian in the reign of Charles II. (847) . . . . *Michael Wright*

["His best picture, in my opinion, is Lacy, the famous Roscius or comedian, whom he has painted in three dresses—as a gallant, a Presbyterian minister, and a Scotch Highlander in his plaid."—*Evelyn's Diary*, vol. i. p. 391. Bohn.]

- 370 A Man's Portrait (32) . . . . *Dobson*
- 371 Hurd, Bishop of Worcester (887) . . . . *Gainsborough*
- 372 Mrs. Elliot (58) . . . . *Riley*
- 373 Spencer Percival (890) . . . . *Joseph*
- 374 North, Bishop of Winchester (888) . . . . *Dance*
- 375 Mrs. Delany (944) . . . . *Opie*
- 376 Dobson and his Wife (870) . . . . *Dobson*

## THE 'PRINCE OF WALES' PRESENCE CHAMBER. (No. 15.)

- 377 Count Gondomar, the Ambassador from the King of Spain to King James I. (551) . . . *Mytens*  
 378 Repentant Thief on the Cross (690) . . . *P. del Vaga*  
 379 Unrepentant Thief on the Cross (691) . . . *P. del Vaga*  
 380 Nymphs and Satyrs (J. c.) (402) . . . *N. Poussin*  
 381 A Jewish Rabbi (421) . . . *Rembrandt*  
 382 A Dutch Lady (432) . . . *Rembrandt*  
     "150 St. James's—An Old Woman's Head, by Rembrandt.  
     Sold, Mr. Bass, the 19 Dec. 1651, for 4*l*."
- 383 Joseph and Mary (92) . . . *G. Honthorst*  
 384 A Battle on a Bridge (848) . . . *Bourgognone*  
 385 Adam and Eve (580) . . . *Jan de Mabuse*  
     In King Charles the First's collection, hanging in a gallery at Whitehall. It gave the name of "The Adam and Eve Gallery."  
     "304 Hampton Court—Adam and Eve, done by Mabuse.  
     Sold, Mr. Marriotte, the 17th May, 1650, for 50*l*, 10*s*."
- 386 Holy Family (689) . . . *unnamed*  
 387 Samson and Delilah (952) . . . *Vandyck*  
 388 Portrait, decorated with the Order of the Garter (589) . . . *Mirevelt*  
 389 An Old Man's Portrait (285) . . . *Q. Matsys*  
 390 Dogs on the Scent (464) . . . *Snyders*  
 391 Pharaoh and his Host swallowed up by the Red Sea (70) . . . *Jordaens*  
 392 Madame Chastillon (568) . . . *unnamed*  
 393 Singing by Candlelight (249) . . . *G. Honthorst*  
 394 Calumny, "an Allegory" (71) . . . *Frederic Zuccher*
- Horace Walpole thus speaks of it: "His picture in distemper of Calumny, borrowed from a description of one painted by Apelles, was supposed a tacit satire on that Cardinal (Farnese) with whom he had quarrelled on some deficiency of payment."
- 396 Don Carlos, son of Philip IV. of Spain (548) *Murillo*  
 397 A Spanish Boy playing on a Lute (57) . . . *Murillo*  
 398 A Boy paring Fruit (437) . . . *Murillo*  
 399 Figure in a bright light, an old woman blowing charcoal (31) . . . *Holbein*

- 400 Henry, Prince of Wales, son of James I., and Lord  
Harrington (327) . . . *Lucas de Heere?*  
401 Assembly of the Gods (949) . . . *B. Spranger*  
402 Christ bearing his Cross (734) . . . *Van Harp*  
403 A Boar's Head. (J. c. 932) (426) . . . *Snyders*  
404 Interior, with figures. "Quaker's Meeting." (406)  
*Egbert Hemskerck*  
405 Ernest, Count Mansfeldt (590) . . . *Mytens*

This picture is labelled "Ernestus Princeps et Comes Mansfeldiae, Marchio Castelnovi et Bontigliere, Baron Heldrungen Generalis, &c. Ætatis 48. 1624." It was in Charles I.'s collection.

# THE PRINCE OF WALES' DRAWING-ROOM. (No. 16.)

- 406 Philip III. of Spain (939) . . . *unnamed*  
This picture is inscribed: "Ju : Pantaja De la Vallcolit Regiæ Majestatis Philip...pictor faciebat, 1605." A like painting at Cobham Hall (Kent).  
407 Louis XIII. of France (581) . . . *Van Belchamp*  
408 Louis XIV. on horseback (853) . . . *unnamed*  
409 The Murder of the Innocents (1115) . . . *P. Mignard*  
410 Marianne, Duchess of Bourbon (985) . . . *unnamed*  
411 Mary de Medicis (953) . . . *Pourbus*  
412 Christ in the Garden (153) . . . *N. Poussin?*

Painted on stone.

- 413 Louis XVI. of France (516) . . . *Greuze*  
414 Prince Eugene (621) . . . *A. Vander Meulen*  
415 A Dead Christ (418) . . . *N. Poussin*  
416 A Cavalier on Horseback (622) . . . *A. Vander Meulen*  
417 Mademoiselle de Clermont (984) . . . *unnamed*  
418 Henry IV. of France (955) . . . *Pourbus*  
419 Angels appearing to the Shepherds (J. c. 474) (154)  
*N. Poussin?*  
420 The Queen of Frederick II. of Denmark (980) *unnamed*  
421 Landscape with Ruins (655) . . . after *Claude*  
422 Louis XV. of France, when young (925) *unnamed*  
423 A Sea Port (460) . . . *Claude*  
424 Stanislaus, King of Poland (895) . . . *unnamed*  
425 Emperor Paul of Russia (894) . . . *unnamed*

- |     |   |         |
|-----|---|---------|
| 426 | Portrait of a Lady (945)                      | unnamed |
| 427 | Christian IV., King of Denmark (504)          | unnamed |
| 428 | Louis XIV., when young (396)                  | Mignard |
| 429 | Madame Pompadour, mistress of Louis XV. (986) |         |

**Greuze**

**THE PRINCE OF WALES' BED-ROOM. (No. 17.)**

- |     |                                     |                                       |                          |
|-----|-------------------------------------|---------------------------------------|--------------------------|
| 430 | Virgin and Child (592)              | . . .                                 | <i>P. Veronese</i>       |
| 431 | Madonna and Child (766)             | . . .                                 | after <i>Vandyck</i>     |
| 432 | Mountain and Lake Scenery (634)     | . . .                                 | <i>Van Diest</i>         |
| 433 | River and Rock Scenery (646)        | . . .                                 | <i>Ibbotson</i>          |
| 434 | Landscape, with River Scene (663)   | . . .                                 | <i>Van Diest</i>         |
| 435 | Holy Family (745)                   | . . .                                 | after <i>Dosso Dossi</i> |
| 436 | The Flight into Egypt (558)         | <i>Teniers</i> , after <i>Bassano</i> |                          |
| 437 | Ecce Homo (694)                     | . . .                                 | after <i>Titian</i>      |
| 438 | Jupiter and Europa (716)            | . . .                                 | after <i>P. Veronese</i> |
| 439 | Mountains and Waterfalls (649)      | . . .                                 | <i>Ibbotson</i>          |
| 440 | St. John (708)                      | . . .                                 | after <i>Correggio</i>   |
| 441 | Venus and Cupid (121), after Titian | . . .                                 | <i>Rubens?</i>           |

After the "Venus qui se mire," an Orleans picture at Cobham Hall (Kent). A replica is said to be in the collection of the Lord Ashburton.

- 442 Mockery of Jesus Christ, with Crown of Thorns (657)  
after *Rubens*  
443 Christ in the House of Mary and Martha (562)  
*Il Bassano*  
444 Cornaro Family (163), after Titian . . . *H. Stone*

The original is in the Duke of Northumberland's collection.

"Three senators going to the altar. From the Duke of Somerset's original." (J. c. 930.)

- 445 East Indian Scene (Nautch Dance) (408) *unnamed*  
446 A Head (1096) . . . . . after *Titian*  
447 Head of Cyrus received by Queen Thomyris (255)

*Theodore Russell*

This Queen of the Massagetæ having vanquished Cyrus, ordered his head to be thrown into a vessel full of human blood, with these words, "*Satia te sanguine quem sitisti.*"

- 448 Virgin and Child (705) . . . after *Tintoretto*







## CLOSET NEXT THE PRIVATE DINING-ROOM. (No. 22.)

- 506 Twelve Saints (J. c. 843) (753—764) . . . *D. Fetti*  
 “131 Hampton Court—Seven Saints, done by Fettee. Sold  
 Mr. Jackson, the 23 October, 1651, for 42*l*.”
- 507 “Senators of Venice in the Senate House” (J. c. 1018)  
 (64) . . . . . *Fialetti*  
 “285 Hampton Court—The Senate House of Venice. Sold  
 Mr. Delamere, the 28th June, 1650, for 10*l*.”
- Sir Henry Wotton, Ambassador of James I., presenting his  
 credentials to the Doge of Venice in the Senate House. Bequeathed  
 to Charles I. by Sir Henry Wotton. It “containeth a draught in  
 little, well resembling the famous Duke Leonardo Donato.”—  
*Wotton's Will*.
- 508 View of Windsor Castle (767) . . . . . *unnamed*  
 509 Peter in Prison (768) . . . . . *unnamed*

## THE QUEEN'S PRIVATE CHAMBER. (No. 23.)

- 510 Buildings and Figures (769) . . . . . *Ghisolfi*  
 511 Portrait of a Lady (927) . . . . . *unnamed*  
 512 Queen of Prussia (907) . . . . . *unnamed*  
 513 Frederick the Great (555) . . . . . *Antoine Pesne*  
 514 Daughters of George II. (625) . . . . . *Maingaud*  
 515 Infant Duke of Gloucester, and a Bird (778) *Sir P. Lely*  
 516 The Last Supper (776) . . . . . *Bassano*  
 517 Daughters of George II. (917) . . . . . *Maingaud*  
 518 Frederick, Prince of Wales (619) . . . . . *Vanloo*  
 519 View of Rome, “Canal Scene” (653) . . . . . *Fabier*  
 520 View of Rome, Bridge, and Fireworks (642) *Fabier*  
 521 George I. (782) . . . . . *Kneller*  
 522 George II. (783) . . . . . *Kneller*  
 523 Queen of George II. (784) . . . . . *unnamed*  
 524 A Labyrinth (787) . . . . . *Tintoretto*  
 525 Landscape (790) . . . . . *Danckers*

## THE KING'S PRIVATE DRESSING-ROOM. (No. 24.)

Hung with tapestry, representing the Battle of Solebay. In the centre of the room is a very fine marble bust of a Negro, supposed to be a favourite servant of William III.

526 Four Doges of Venice (791—794) . . . *Fialetti*

Bequeathed to Charles I. by Sir H. Wotton. Their names are on the backs of the pictures. See Wotton's will.

527 Caroline, Queen of George II. (795) . . . *unnamed*

528 "A Turkey Carpet" (231) . . . *Maltese*

529 Venus and Adonis (J. c. 177) (367) *B. Gennari*

530 Virgin and Child (565) . . . *unnamed*

531 A Barrack Room (577) . . . *C. Troost*

## GEORGE II.'S PRIVATE CHAMBER. (No. 25.)

532 Flower-pieces (799—802) . . . *Baptiste*

533 Fruit, with a Monkey and Bird (803) . . . *unnamed*

534 Flower-pieces (804—806) . . . *Baptiste*

535 Flower-pieces (807, 808) . . . *M. di Fiori*

536 Fruits (809) . . . *M. A. Campidoglio*

537 Flowers (810, 811) . . . *Baptiste*

538 Fruits (812) . . . *Van Aelst*

539 Fruit (813) . . . *M. A. Campidoglio*

540 A Flower-piece (814) . . . *Bogdane*

541 Flowers (815—818) . . . *Baptiste*

542 Flowers . . . *Maria Van Oosterwyck*

544 Grapes (823) . . . *M. A. Campidoglio*

545 Girl and Flowers (824) . . . *unnamed*

547 Flowers (826, 827) . . . *Baptiste*

548 Cattle and Sheep, with Figures (601) . . . *unnamed*

549 Blind Man's Buff (666) . . . *Pietro Longhi*

550 Cattle and Sheep, with Figures (599) . . . *unnamed*

551 Attending the Sick (669) . . . *Pietro Longhi*

552 Still Life (785) . . . *Roestraten*

553 Boys with Flowers (828, 829) . . . *S. Ricci*

54	Lord Holderness (831)	.	.	.	.	unnamed
55	An Encampment (832)	.	.	.	.	Vander Meulen
56	The Judgment of Paris (833)	.	.	.	.	unnamed
57	A Portrait of a Gentleman (835)	.	.	.	.	unnamed

558	Margaret, Queen of Scots (519)	. . .	<i>unnamed</i>
559	Margaret, Countess of Lennox (513)	. . .	<i>Holbein</i>
560	Mary, Queen of Scots (667)	. . .	<i>Zucchero</i>
561	Queen of Francis I. of France (319)	. . .	<i>Janette</i>
562	Lady of the Court of Henry VIII. (303)	. . .	<i>L. Cornelis</i>
563	Portrait of Henry VIII. (C. I.'s c.) (313)	. . .	<i>Holbein</i>
564	Lady of the Court of Henry VIII. (296)	. . .	<i>L. Cornelis</i>
565	Lady of the Court of Henry VIII. (297)	. . .	<i>L. Cornelis</i>
566	Francis I. and the Duchess of Valentino (321)	. . .	<i>unnamed</i>
567	Lady of the Court of Henry VIII. (304)	. . .	<i>L. Cornelis</i>
568	James II. when young (353)	. . .	<i>Honthorst</i>
569	Portrait of a Youth (356)	. . .	<i>unnamed</i>
570	The Sleeping Shepherd (1129)	. . .	<i>unnamed</i>
571	William III. when a youth (252)	. . .	<i>Hanneman</i>
572	Countess of Derby (343)	. . .	<i>L. de Heere</i>
573	Sir George Carew (344)	. . .	<i>Holbein</i>
574	Portrait of a Man with a Paper in his hand (906)	. . .	

unnamed

- |     |  |       |                         |
|-----|--|-------|-------------------------|
| 575 | Portrait of a Gentleman (913*)                             | . . . | <i>unnamed</i>          |
| 576 | Death of Adonis (148)                                      | . . . | <i>B. van Orley</i>     |
| 577 | Edward III. (915)  | . . . | <i>unnamed</i>          |
| 578 | Madonna and Child with St. Andrew and St. Michael<br>(146) | . . . | <i>Hans Schoreel</i>    |
| 579 | St. Jerome sitting with a Lion by him (J. c. 822)<br>(963) | . . . | <i>J. Van Hemmessen</i> |
| 580 | The Last Supper (C. I.'s c.) (89)                          | . . . | <i>Young? Palma</i>     |

"162 St. James's—The Last Supper, by Palma. Sold Mr. Emmery, the 21st of May, 1650, for 12*l*.

"A little piece, of young Palma, being 'The Lord's Supper, little

entire figures. Brought by the Lord Marquis of Hamilton out of Germany, and given to the King." (C. c. p. 7, 25.)

581 Turkish Warrior on Horseback (394) *M. de Ferrara*

582 La Belle Gabrielle, Duchess of Beaufort (908) *unnamed*

583 Portrait of a Gentleman unknown (912)

584 A Portrait of a Man (485) . . . . . *unnamed*

585 Elizabeth Woodville, wife of Edward IV. (so called, but?) (300) . . . . . *unnamed*

586 Children with Lamb (259) . . . . . *F. Floris*

587 Death and the Last Judgment (J. c. 973) (137)

*M. Hemskerck*

588 The Judgment of Paris (995) . . . . . *L. Cranach*

589 Portrait of a Youth (275) . . . . . *A. Durer*

"A red-faced man's picture, without a beard; in a long reddish hanging gown. In a black cap, and with a black habit lined with white furr; a little of his white shirt and red waistcoat seen. 1 ft. 2 in. by 1 ft. 7 in." (C. I.'s c. 157, 27; also J. c. 637.)

590 Head of a Young Man (276), school of . . . *Van Eyck*

591 Lady Vaux? (337) . . . . . *Holbein*

"A picture of Madame de Vaux, 1 ft. 6 in. by 1 ft." by Holbein, was in the Duke of Buckingham's collection.

592 A French Nobleman (332) . . . . . *Holbein*

593 A Portrait of Holbein (1085) . . . . . *by himself*

594 Portrait of Erasmus (331) . . . . . *Holbein*

"67 St. James's—Erasmus, by Holbein. Sold, the 24 May, 1650, to Mr. Milburne, for 100*l*."

595 The Children of Henry VII—Henry VIII., Prince Arthur, and Margaret, Queen of Scotland (309)

*Jan de Mabuse*

"Two men children and one woman child, playing, with some oranges in their hands, by a green table." Little half-figures on a board. 1 ft. 6 in. by 1 ft. 2 in. (C. c. 19, 60.) "Engraved by Vertue."—Bryan's *Dictionary of Painters*.

(Now believed to be the three children of Christian II., King of Denmark.)

596 Martyrdom of St. Sebastian (235) . . *L. Van Leyden*  
(Charles I.'s collection.)

597 Portrait of Erasmus (C. c., p. 13, 49) (324) *Holbein*

"213 St. James's—Erasmus, done by Holbein, as is said. Sold, Mr. Wright, the 21 May, 1650, for 20*l*. 10*s*."

- 598 Francis I. of France (330) . . . *Holbein*  
 599 Mary Magdalen at Christ's Tomb—"Touch me not."  
 (383) . . . *Holbein*  
 600 St. Christopher with Saints (612) . *L. Cranach*  
 601 Henry VII. and his Queen, Elizabeth; Henry VIII.  
 and his Queen, Jane Seymour (308) . *Remee*

Copied for Charles II. from the original, by Holbein, which was painted on the wall of the Privy Chamber at Whitehall, and lost when that palace was burnt. Engraved by Vertue.

- 602 Joseph Bound (C. I's c.) (236) . *L. Van Leyden*  
 603 Joannes Frobenius, typographer (323) . *Holbein*

The picture of Frobenius, with his printing tools by him, being Erasmus of Rotterdam's printer and landlord at Basle. (C. c. 12, 43; J. c. 545.)

- 604 Lady of the Court of Henry VIII. (338) . *unnamed*  
 605 The Battle of Pavia (1525) (328) ascribed to *Holbein*

"Item, the description of the Siege of Pavia, when the French kynge was taken, beinge of lynnene clothe stayned." Crown Inventory, temp. Edward VI.

- 606 King Henry VIII. (326) . . . *Holbein*  
 607 Virgin and Child (992) . . . *I. de Maëuse*  
 608 The Father and Mother of Holbein (336) *Holbein*

Dated 1512. "Brought out of Germany by Sir Henry Vane, Treasurer of the Household, and given to the King." (C. I's c.)

- 609 Lazarus Spindola (989) . . . *W. Kay*

"The picture of Lazarus Spindalo, uncle to the late deceased Spindalo, governor in the Low Countries, being only a head so big as life; bought by the King when Prince. Done by Will. Key." 1 ft. 6 in. by 1 ft. 1 in. (C. c. p. 6, No. 20.)

- 610 Reskemeer, or Reshemer (325) . . . *Holbein?*

"294 A side-faced gentleman out of Cornwall, (C. p. 8, No. 30.) in a black cap, painted with a long peaked beard, holding both his hands before him. Also No. 21 in Queen Caroline's pictures. 11 in. by 8 in. Given to the King by Sir Robert Killigrew." (J. c. 578.)

- 611 St. Jerome (401) . . . after *Albert Durer*  
 612 Diana and her Nymphs (425) . *Rubens and Snyders*

"A large piece; three nymphs sleeping, two satyrs. The landscape by Snyders; with dead game, Rubens." (J. c. 60.)

- 613 Sir Francis Walsingham (290) . . . *unnamed*

- 614 Earl of Leicester (289) . . . . . *unnamed*  
 615 Sir P. Carew (killed in 1575) (270) . . . *unnamed*  
 616 Queen Elizabeth (293) . . . . . *Zuccherò*  
 617 Mary of Lorraine, Mother of Mary, Queen of Scots  
 (315) . . . . . *unnamed*  
 618 A Portrait of a Gentleman (271) . . . *unnamed*  
 619 Queen Elizabeth, supposed to be the last portrait  
 taken (273) . . . . . *M. Gerrard*  
 620 Howard, Earl of Nottingham (286) . . . *unnamed*  
 621 Judge Crooke (267) . . . . . *unnamed*  
 622 Portrait of a Lady (347) . . . . . *Sir A. More*  
 623 Aunt of the Emperor Charles V. (298) . . *L. Cornelis*  
 624 Man's Head (371) . . . . . *unnamed*  
 625 Portrait of a Lady (305) . . . . . *Sir A. More*  
 626 Cupids Dancing (661) . . . . . *Wouters*  
 627 Charles I. and his Queen (294) . . . *Van Bassen*

Throughout Europe, during the seventeenth century, it was the custom for the sovereign, on special days, to dine in public. This picture and 616 are valuable historical memorials of this usage, and of the interior decoration and furniture of the period.

- 628 Portrait of a Child, called Queen Elizabeth (281)

*Holbein*

It is inscribed "Elizabeta, ætatis suæ 1, mēcis 5, 1578."

- 629 Man's Portrait (292) . . . . . *Gonzales Coques*  
 630 The Emperor Rodolphus II. (583) . . . *unnamed*  
 631 Mary, Queen of Scots (317) . . . . . *Janette*

"81 St. James's—The Queen of Scots, by Gemett. Sold Mr. Wright, the 21 May 1650, for 10*l.* 10*s.*"

"Item, the picture curiously done, of Q. Mary of Scotlande, in her white mourning habbitt, in a black ebonne frame."

"Said to be done by Jennett, given to the King by my Lo. Danby." 1 ft. by 9 in.—Ad. MSS. 10, 112, in Brit. Mus.

- 632 Francis II. of France when a boy (C. c.) (316) *Janette*  
 633 Philip II. of Spain (C. & J. c.) (291) . . *Sir A. More*

"4 Whitehall—Philip the 2nd of Spaine, at length, done by Anthony More. The same sold, by Commonwealth, Mr. Jackson, as appraised, 40*l.*"

- 634 A Strange Introduction (398) . . . . . *A. Palamedes*  
 The actor here is supposed to be Charles I.

635 Queen Elizabeth (301) . . . *L. de Heere*

Here Juno, Minerva, and Venus, the typical divinities of Power, Wisdom, and Beauty, are outshone by the Virgin Queen—and lest the picture should be misunderstood, a legend on the frame reminds you. “Juno potens sceptris et mentis acumine Pallas; et roseo Veneris fulget in ore decus; Aduit Elizabeth, Juno perculsa refugit; obstupuit Pallas erubuitque Venus.”

“86 Greenwich—A piece, of Queen Elizabeth, Venus, Juno, and Pallas. Sold, by Commonwealth, Mr. Hunt and Mr. Bass, the 1st March, 1652, for 2*l*.”

636 Portrait of a Child (282) . . . *Holbein*

Inscribed “Maria Christiern, ætatis suæ 3, mēcis 9, 1578.”

637 A Portrait of a Gentleman (274) *Gonzales Coques*638 Dying Saint, a Sketch (399) . . . *Vandyck*639 Lord Darnley, Consort of Mary, Queen of Scots, and his brother, Charles Stuart (318) . *L. de Heere*

“120 Greenwich—The Ld. Darnley, with his brother, at length, in little. Sold, by Commonwealth, Mr. Murry, as appraised, the 23 Oct. 1651, 6*l*.”

*Inscribed on the painting :*

“Thes be the sones of the Right honerables therle of Lenoxe and the Lady Margaret's Grace Countees of Lenex and Angwyse.

1563.

Charles Steward  
his brother ætatis 5.

Henry Steward Lord  
Darnley & Douglas ætatis 17.”

640 Portrait of a Lady, supposed to be Queen Mary I. (302) . . . *Sir A. More*641 Man's Portrait (584) . . . *Sir A. More*642 Portrait of a Lady (345) . . . *Sir A. More*

## 643 The Children of the King of Bohemia (311)

*C. Poelemborg*

(C. c.) “The picture of the King of Bohemia's children, painted in a landskip, as if they came from hunting, being little entire figures.”

644 Portrait of a Lady (306) . . . *Sir A. More*645 The King and Queen of Bohemia dining in Public (272) . . . *Van Bassen*646 Interior, with Figures (662) . . . *G. Douw*647 Landscape, with Cattle (386) . *Adrian Vandevelde*



## 648 Christ in the House of Mary and Martha (283)

*Hans de Vriese*

A prospective piece, done by Hans de Uries. The figures thereon done by Blocklandt, where Christ is sitting by Mary, and three figures more, sitting by a green table. (C. c. p. 141, No. 56).

649 Flowers (429) . . . . . *D. Seghers*650 Adam and Eve (1089) . . . . . *A. Vanderwerf*651 Landscape, with a Rainbow (415) . . . . . *Rubens*652 Architecture (341) . . . . . *Steenwyck*653 The History of Argus (686) . . . . . *F. Floris*654 Venus and Adonis (668) . . . . . after *Rubens*655 St. Peter in Prison (C. & J. c.) (351) . . . . . *Steenwyck*656 The Woman taken in Adultery; the figures by old  
*Franks*, the architecture by *Peter Neefs* (433)657 Windsor Castle (644) . . . . . *Verdussen*658 "A Troop of Province Roses" (424) . . . . . *D. Seghers*

"Done by the Jesuit Pater Seager, in Antwerp; bought by his Majesty by Mr. Endym Porter." (C. c.)

659 Woman by Candle-light (422) . . . . . *Schalcken*660 Lot and his Daughters (375) . . . . . *Schalcken*661 Hermit (364) . . . . . *J. P. Van Stingelandt*662 Dutch Merrymaking (636) . . . . . *Molinear*663 Cupid and Psyche (J. c. 159) (206) . . . . . *Vandyck*

664 Holbein? (322) . . . . . by himself

665 Maximilian, Archduke of Austria (529) . . . . . unnamed

666 Will Somers, Jester of Henry VIII. (329) . . . . . *Holbein*

667 Sir Nicholas Bacon (268) . . . . . unnamed

668 Head of a Youth (528) . . . . . unnamed

669 Flemish Musicians (659) . . . . . after *Peter de Hoogh*670 Peter in Prison (700) . . . . . *Steenwyck*671 March of an Army (413) . . . . . *Bourgognone*672 Cattle in a Landscape (786) . . . . . *M. Carre*673 Christ Blessing Little Children (362) . . . . . *Huens*674 Lions and Landscape (376) . . . . . *R. Savery*

"Given to the King by his nephew, the Prince Elector." See also Vanderdoort's Cat., No. 7.

675 Fruit (934) . . . . . *De Heem*676 Small whole length of a Man (234) . . . . . *F. Hals*



- 708 Portrait of a Gentleman (914) . . . *unnamed*  
 709 Shakspeare? (279) . . . *unnamed*  
 710 Portrait of Raphael (278) . . . *by himself*  
 711 Sir Theodore Mayerne, court physician to James I.  
     and Charles I. (264) . . . *after Rubens*  
 712 Sir Theobald Georges (287) . . . *unnamed*  
 713 Seigneur de Brederode (867) . . . *unnamed*  
 714 Duke d'Aumale (869) . . . *unnamed*  
 715 Dutch Boors (395) . . . *E. Hemskirk*  
 716 Youth's Head (372) . . . *unnamed*  
 717 Fruit and Still Life (428) . . . *Cuyp*  
 718 Dead Game (374) . . . *John Weenix*  
 719 Nymphs in a Landscape. (J. c. 1072) (430)  
     *Poelemberg*  
 720\* A Landscape (567) . . . *Huysman*  
 720 A Portrait of a Lady (720) . . . *Vandyck*  
 721 One of the Elements—Fire (94)  
     *Breughel and Rothenhamer*  
 722 Landscape (342) . . . *F. P. Ferg*  
 723 Discovery of Calisto (C. c.) (360) . . . *P. Breughel*  
 724 Nymphs and Satyrs (359) . . . *Poelemberg*  
 725 St. Francis (436) . . . *Teniers*  
 726 Jonah under the Gourd (676) . . . *M. Hemskerck*  
 727 Diana and Nymphs asleep, Venus and Cupid escaping  
     (132) . . . *Swaneveldt*  
 728 A Ruin (120) . . . *Ottavio Viviani and Jan Miel*  
 729 Saint's Head (409) . . . *G. Douw*  
 730 A Portrait of a Lady—Madame St. Croix (423)  
     *Vandyck*  
 731 Dead Game (365) . . . *John Weenix*  
 732 Grapes (414) . . . *Verelst*  
 733 A Sorceress (352) . . . *A. Elzheimer*  
 A little piece, whereon is painted a witch riding upon a black ram-  
 goat in the air, with a distaff in her hand; four little cupids in  
 several actions; said to be done by Eshamer, before he went to  
 Italy, from a print of Albert Durer. Given to King Charles by Sir  
 Arthur Hopton. (C. c., p. 215; J. c. 518.) 5½ in. by 4 in.  
 734 Landscape (358) . . . *P. Brill*



- 760 Danæ (1130) . . . . . *unnamed*  
 761 A Man in a large Ruff (900) . . . . . *unnamed*  
 762 Prince Rupert, when a Boy (370) . . . . . *Mytens*  
 763 James I. in his robes, crown, and sceptre; Whitehall  
     is seen in the background (514) . . . . . *Vansomer*  
 764 The Queen of James I. (591) . . . . . *Vansomer*  
 765 Elizabeth, Queen of Bohemia, daughter of James I.  
     (650) . . . . . *Derick*  
 766 Peter Oliver, the Painter (104) . . . . . *A. Hanneman*  
 767 Cornelius Ketel (354) . . . . . *unnamed*  
 768 Lord Falkland (586) . . . . . after *C. Janssen*  
 769 James I. in his robes, a copy, by *F. Read*, from a  
     picture at Ham House (295).  
 770 A Dutch Gentleman (106) . . . . . *Vander Halst*  
 771 Head of a Saint (242) . . . . . *Parmegiano*

ANTE-ROOM ADJOINING SOUTH GALLERY. (No. 28.)

- 772 Lot and his Daughters (843) . . . . . after *Guido*  
 773 Joseph Interpreting the Dream of the Chief Butler  
     and Baker (844) . . . . . *unnamed*  
 774 Prometheus chained to the Rock (530) *Young Palma*  
 775 Portrait of a Young Prince (926) . . . . . *unnamed*  
 776 Edward IV. (523) . . . . . *Belchamp*  
 777 Portrait of a Lady (929) . . . . . *unnamed*  
 778 The Apostles at the Tomb (547) . . . . . *Van Orlay*  
 779 Duns Scotus (550) . . . . . *Spagnoletto*  
 780 A Landscape (846) . . . . . *Oldenburg*  
 781 Magdalen (849) . . . . . *Lely*  
 782 Sea-piece (850) . . . . . *Parcelles*  
 783 A Female with a Helmet (851) . . . . . after *Pordenone*  
 784 Interview of Henry V. with the Princess Katherine  
     of France (852) . . . . . *Kent*  
 785 Palace of Prince Maurice of Nassau, at Cleves (855)  
     *Oldenburg*  
 786 Judith with the Head of Holofernes (854) *Guido*  
 787 The Destruction of Property by the Evangelists (858)  
     *unnamed*  
 788 Marriage of Henry V. with the Princess Katherine  
     (857) . . . . . *Kent*

- 789 Diana (545) . . . . . after *Titian*  
 790 Diana (860) . . . . . unnamed  
 791 Lucretia (862) . . . . . unnamed

THE MANTEGNA GALLERY (LATE PORTRAIT GALLERY). (No. 29.)

- 792 King William III. when a Boy (546) . unnamed  
 793 Jane Shore, entitled "Baker's wife, mistress to a King" (901) . . . . . unnamed  
 794 Portrait of a Man with a large Beard (703) unnamed  
 795 Frederick, Prince of Wales, when young (789) unnamed  
 796 Portrait of a Lady (928), . . . . . unnamed  
 797 Paintings in distemper, representing the Triumphs of Julius Cæsar (873—881) . . . *A. Mantegna*  
     873 The Commencement of the Procession; musicians, standard-bearers, the bust of Roma Victrix, smoking censers and emblems of triumph borne by soldiers.  
     874 Images and various warlike implements captured from the conquered.  
     875 Similar trophies; urns, tripods, and other vessels.  
     876 More trophies; oxen decorated for sacrifice.  
     877 Elephants bearing fruit and flowers; burning candelabra. The preparations for festivity.  
     878 Armour, trophies, and heads of the vanquished, borne in triumph.  
     879 The procession of the Captives; men, women, and children, and mocking figures among the populace.  
     880 The Musicians and Singers, which always accompanied a Roman Triumph.  
     881 Julius Cæsar, in a triumphal car, with his standard and its legend, "Veni, vidi, vici."  
     "Hampton Court—Nine pieces, being of Triumph of Julius Cæsar, done by Andrew Demantung. Sold, 1650, for 1000*l*."

These old paintings in distemper on linen (improperly called cartoons, though not on card), have been very judiciously removed from the Public Dining-room to this Gallery, where they were arranged in a line. Originally they were designed to ornament a frieze, and to form a procession eighty feet long. The height is nine feet. They were painted for the Marquis of Mantua, Marchese Lodovico Gonzaga, whose hall in the palace of St. Sebastian, at Mantua, they adorned.

They were purchased, with the rest of the Mantuan collection, by Charles I., and sold, at Charles' death, for 1000*l*. by the Parliament.

Charles II. rebought them, and placed them in this palace. It would be a pity to lose such specimens of one of the patriarchs of revived art, and yet they are every year becoming worse. Copies should be made at the public expense. They were engraved in a bold and effective style, but not very correctly, on wood, by Andrea Andreani, in 1599, not 1529, according to Waagen. These engravings are scarce. Mantegna also engraved himself some of them on copper. Goethe has criticised the engravings with admiration, in the *Kunst und Alterthum* (Art and Antiquity), vol. iv. No. 1, p. 111, and No. 2, p. 51, of the same volume—a kind of periodical which Goethe in his latter years used to publish at irregular intervals.

Waagen asserts, that “the whole was coarsely painted over by Laguerre in distemper, it is said, in the time of William III. ;” but this is contradicted by many authorities. He adds the following judicious remarks, which may very appositely be quoted here (vol. ii. p. 112) :—“By the enthusiastic study of the Greek sculptures in the painting-room of his master, Squarcione, Mantegna had formed his eyes for a very refined and definite conception of nature in form and motion, and attempted in this triumphal procession, with remarkable success, to reconcile the laws of ancient sculpture with those of painting and the variety of nature. Notwithstanding a certain severity in the forms, there is great variety and animation in them—tall, noble, powerful, robust, common figures and heads are mingled with such delicate, slender, and youthful ones, as all modern art has but very few to boast of. In the motions, notwithstanding the observance of a certain measure, there is much freedom and animation ; and the variety and beauty in the positions of the hands is extremely admirable. Though in the drapery the small folds of Greek sculpture predominate, it is treated with great taste, without stiffness or appearance of imitation, but with great freedom. In the colouring, these pictures, as is proved by the parts not painted over, must have produced an effect like that of the ancient paintings ; in their general appearance they were light, in their draperies several light stuffs of variegated hues were used ; for instance, yellowish with purple shadows, greenish or pale blue with white lights ; the background has throughout a light horizon. In the execution, we do not know whether most to admire the inexpressibly rich and elegant details, or the light and spirited touch of the pencil, notwithstanding all the pains taken.”

798 Sir Jeffery Hudson (892) . . . . *Mytens*

“The picture of Jeffrey, the Queen’s dwarf, in a landskip, at length, done by Dan Mytins, and the landskip by Cornelius Johnson.” [C. c., p. 90, 33.)

The history of this little ugly fellow is a romance of its kind, and sufficiently amusing to occupy a page :—

"He was born," says Horace Walpole, "at Oakham, in Rutlandshire, in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burleigh-on-the-Hill. Soon after the marriage of Charles I., the King and Queen being entertained at Burleigh, little Jeffery was served up to table in a cold pie, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age till thirty, he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem, called 'Jeffreidos,' on a battle between him and a turkey-cock; and in 1638 was published a very small book, called 'The New Year's Gift,' presented at court from the Lady Parvula to the Lord Minimus (commonly called Little Jeffery), her Majesty's servant, &c., written by Microphilus, with a little print of Jeffery prefixed. Before this period, Jeffery was employed on a negotiation of great importance; he was sent to France to fetch a midwife for the Queen, and on his return with this gentlewoman, and her Majesty's dancing master, and many rich presents to the Queen from her mother, Mary de Medici, he was taken by the Dunkirkers. Jeffery, thus made of consequence, grew to think himself really so. He had borne with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter; at last, being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged, that a real duel ensued, and the appointment being on horseback with pistols, to put them more on a level, Jeffery with the first fire shot his antagonist dead. This happened in France, whither he had attended his mistress in the troubles. He was again taken prisoner by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery, for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the Queen to France, where he remained till the Restoration. At last, upon suspicion of his being privy to the Popish plot, he was taken up in 1682, and confined in the Gate House, Westminster, where he ended his life, in the sixty-third year of his age."—*Walpole's Anecdotes*, Dallaway's Ed., vol. ii., pp. 21, 22. The painters received 40*l.* for this picture.

799	Portrait of a Gentleman (918).	.	.	unnamed
800	Portrait of a Lady (921)	.	.	unnamed
801	Portrait of a Lady (922).	.	.	unnamed
802	Portrait of a Lady (919).	.	.	unnamed
803	Sir John Parker (288)	.	.	<i>Jeronimo Custodis</i>
804	Fair Rosamond Clifford, mistress of Henry II., 1177 (937)	.	.	unnamed





with a golden key, and a turnkey painted upon top. Brought from Germany by my Lord Hamilton, and done by Snelling." 3 ft. by 1 ft. 5 in. (C. c., p. 153, No. 9.)

- 826 Frederick, Prince of Wales, when young (893)  
unnamed
- 827 Ferry Boat and Fishermen (637) . . . *Van Diest*
- 828 George II. (624) . . . *Zeeman*
- 829 A Ruin (549) . . . *Viviano and Jan Miel*
- 830 Duke of Gloucester (885) . . . *Kneller*
- 831 General Spalken (910) . . . unnamed
- 832 Haydn, the Composer (920) . . . unnamed
- 834 Caroline, Queen of George II. (623) . . . *Zeeman*
- 835 St. John with the Lamb (215) . . . *Sir G. Kneller*
- 836 A Shepherd (204) . . . *Collins*
- 837 Landscape (210) . . . *John Loten*
- 838 A Shepherdess (220) . . . *Collins*
- 839 Benedict XIV. (628) . . . *P. Battoni*
- 840 Landscape (212) . . . *G. Edema*
- 840\* Sacrificing a Calf (658) . . . *De Gelder*
- 842 Frederick II. of Prussia (978) . . . unnamed
- 843 Robert Boyle (56) . . . *Kerseboom*
- 844 A Landscape, "The Devil sowing Tares among the Wheat" (468) . . . *Lucas Vanuden*
- 845 George, Prince of Denmark (884) . . . *Dahl*
- 846 Sir Isaac Newton (957) . . . *Kneller*
- 847 River Scene, with Castle (633) . . . *Van Diest*
- 848 Charles XII. of Sweden (977) . . . unnamed
- 849 Christ at the Well (645) . . . after *Correggio*
- 850 Triumph of Bacchus, Venus, and Ariadne—after Guido (979) . . . *Romanelli*
- 851 The Tribute-money (363) . . . *Dietricy*
- 852 Sir P. Lely (882) . . . by himself
- 853 The Woman of Samaria (654) . . . unnamed
- 854 Portrait, marked "Genus et Genius," æt. 17, 1617 (943) . . . unnamed
- 855 Child, with a Wreath of Flowers (954) . . . unnamed
- 856 Building, with Figures (544) . . . unnamed
- 857 Portrait of Holbein (969) . . . unnamed

- 558 Portrait of a Man with a Watch in his hand (902) *Pete. Van Aelst*  
 859 Rape of the Sabines (404) . . . *Rothenhamer*  
 "The piece of the Rape of the Sabine Women, with many little entire figures, being the fifteenth piece of the twenty-three pieces the King bought of Fresley; said to be done out of the school of Raphael." 1 ft. 5 in. by 2 ft. 10 in. (C. c., p. 147, No. 86.)  
 860 Portrait of a Lady (898) . . . *unnamed*  
 861 Ruins and Figures (656) . . . *Domenichino*  
 862 Portrait of Sir P. Lely (972) . . . *Lely*  
 863 Venus and Satyr (990) . . . *Albano*  
 864 Cherries in a Dish (987) . . . *Daniel Nes*  
 865 Holy Family (988) . . . *F. Laura*

ANTE-ROOM ADJOINING THE QUEEN'S GUARD CHAMBER.

(No. 31.)

- 866 Rear-Admiral Sir Charles Knowles's Squadron attacking Port Louis, in St. Domingo, March 8, 1748 (998) . . . *unnamed*  
 867 Rear-Admiral Sir Charles Knowles's Action with a Spanish Squadron off the Havannah, Oct. 1, 1748 (1002) . . . *unnamed*  
 868 Frederick the Great (617) . . . *unnamed*  
 869 St. John in the Wilderness (652) . . . *Huens*  
 870 A Battle-piece (651) . . . *Huens*  
 871 The Shepherds' Offering (994) . . . *T. Zuccherro*  
 872 Portrait of a Gentleman (911) . . . *unnamed*  
 873 View in the West Indies (991) . . . *F. Post*  
 874 Italian Peasants (993) . . . *M. A. Battaglia*

THE QUEEN'S PRESENCE CHAMBER. (No. 32.)

- 875 George III. reviewing the Fleet at Portsmouth (over the doors) (1011—1014) . . . *D. Serres*  
 876 King Charles I. returning from Spain (1036) *H. C. Vroom*

In King Charles's Cat., p. 93, No. 12, it is thus described:—"The picture of St. Andero's Haven (Santander), in Spain, where our King took shipping when he came from thence, in a black and gilded frame, bought by the King, in which piece, containing some

four greater ships and some nine lesser ships. 4 ft. 7 in. by 7 ft. 4 in.  
Done by Persellia."

- 877 The Close of the Action of November 4, 1805, conducted by Sir Richard Strachan (1037) . *Pocock*  
 878 Commencement of Sir Robert Calder's Action, July 22, 1805 (1038) . . . . . *Pocock*  
 879 A British Ship engaged with three Spanish Vessels (1039) . . . . . *W. Vandeveld*  
 880 Close of the same action (1040) . . . . . *W. Vandeveld*  
 881 Destruction of a Dutch Merchant Fleet and Two Ships of War, and the Town of Bandaris on the Coast of Holland, by Admiral Sir R. Holmes, on July 29, 1666 (1041) . . . . . *W. Vandeveld*  
 882 The Battle of August, 1673, in which Prince Rupert commanded the French and English against the Dutch (1042) . . . . . *W. Vandeveld*  
 883 View on the Thames, Fleet Ditch, &c. (1043) *James*  
 884 View on the Thames, comprising Old London Bridge, Fishmongers' Hall, and the Monument (1044) *James*  
 885 View on the Thames, with Old Savoy Palace (1045) *unnamed*  
 886 A Sea-piece (1046) . . . . . *D. Serres*  
 887 River in Holland (1047) . . . . . *Solomon Ruysdael*  
 888 Action between a British Ship and a Dutch Fleet (1050) . . . . . *W. Vandeveld*  
 889 The Royal Yacht in a Storm, commemorating the interesting historical event of her late Majesty Queen Charlotte coming to England to be married to George III. in 1761 (1001).  
 891 A Sea-piece (1015) . . . . . *P. Monamy*  
 892 The Commencement of the Battle of Camperdown, "Lord Duncan's Victory" (1053) . . . . . *J. T. Serres*  
 893 A Sea-piece (1017) . . . . . *Elliot*  
 894 The Action between the Arethusa and La Belle Poule (673)  
 895 and 897, Two small Sea-pieces (339—340) *Swaine*  
 896 Sea-piece (381) . . . . . *W. Vandeveld*

- 898 Day after the Battle of Trafalgar (1057) *Huggins*  
 899 Close of the Action of Trafalgar (1058) *Huggins*  
 900 A Boat Attack (1061) . . . . *W. Vandeveld*  
 901 Sea-piece (226) . . . . *Monamy*  
 902 British Fleet attacking the French Fleet in a Har-  
 bour (1065) . . . . *W. Vandeveld*  
 903 A Sea-piece (1033) . . . . *Elliot*  
 904 The Battle of Camperdown—the close of the Action  
 (1064) . . . . *J. T. Serres*  
 905 A Sea-piece (1035) . . . . *J. T. Serres*  
 906 Two views in Holland (1069, 1070) . *unnamed*  
 907 A Sea Fight (1071) . . . . *Parcelles*  
 908 Two Pictures, representing the Burning of the French  
 Ships, Soleil Royal, Admirable, and Conquerant, by  
 fire-ships and boats, at La Hogue, May 23, 1692,  
 under the command of Sir G. Rooke and Sir R.  
 Delaval, detached from Admiral Russell's fleet—  
 and the destruction of seven more of the French  
 Ships by the boats the following day (1072, 1073).  
 909 Boats going to Attack a Fleet in Harbour (1074)  
*W. Vandeveld*  
 910 The Burning of a Fleet (1075) . *W. Vandeveld*  
 911 The Burning of a Fleet (1076) . *W. Vandeveld*  
 912 Boats Attacking Dutch Fleet in a Harbour (1077)  
*W. Vandeveld*  
 913 Sea-piece (1078) . . . . *Brooking*  
 914 View of Greenwich Hospital, Church, and Park (1079)  
*James*  
 915 A Sea-piece (1080) . . . . *Monamy*  
 918 View of the Thames at Greenwich (1016).  
 919 View in St. James's Park, the Horse Guards, West-  
 minster Abbey, &c. (1022) . . . *James*  
 920 View of the Thames at the Tower (1024) *unnamed*  
 921 View on the Thames, comprising Old Somerset House  
 and the Temple Gardens (1023) . . *James*  
 922 View of the Thames at the Temple (1026) *unnamed*  
 923 View on the Thames, the Savoy Palace, Old Somerset

- House, the New Church in the Strand, and St.  
 Clement's (1031) . . . . . *James*  
 924 A Sea-piece (1034) . . . . . *unnamed*  
 925 View on the Thames, comprising Westminster Bridge,  
 the Hall and Abbey, Whitehall, Hungerford Stairs,  
 Adelphi, and the Waterworks (1032) . . . *James*

In this room are appropriately placed portions of the "Victory," Nelson's flagship at Trafalgar. The visitor will now return to the Queen's Staircase, and descend into the middle or clock court; in the archway between the first and second court a flight of stone steps leads up to

#### THE GREAT HALL.

(See p. 31, "Hand-book," where will be found a full description of the Hall and the celebrated tapestries which cover its walls.)

A doorway at the east end conducts to

#### THE WITHDRAWING-ROOM.

Above the tapestry are seven very fine Cartoons, painted in *chiara-oscuro*, by Carlo Cignani, being designs for the frescoes painted in the Ducal Palace at Parma, about 1660; they were purchased by George III., and are in good preservation, and the composition is classical and well drawn.

- 926 The first, Cupid riding on an Eagle.  
 927 The second, the Triumph of Venus.  
 928 The third, Hymen.  
 929 The fourth, Apollo and Daphne.  
 930 The fifth, Jupiter and Europa.  
 931 The sixth, The Triumph of Bacchus, Venus, and  
 Ariadne.  
 932 The seventh, Cupid and a Satyr.  
 933 In the centre of a fine carved oak mantelpiece, is a  
 portrait of Cardinal Wolsey.

The ceiling is decorated with pendant ornaments, between which are the cognizances of the fleur-de-lis, the rose, portcullis, and other badges.

In the window recess is a figure of *Venus Recumbent*, sculptured in marble.

This closes the tour of apartments open to the public, and the visitor, on quitting this room, will return through the Queen's Staircase into the fountain court, where there is a jet-d'eau in the middle of a round basin of water; and over the windows on the south side, at a considerable height, are the twelve labours of Hercules, painted in fresco, by *Laguerre*, and still in good condition. At the upper end of this court is an opening which leads to the Gardens.

## NUMBER OF VISITORS.

The highest number that ever visited the palace in one day was on Whit-Monday, May 28th, 1860, when 26,150 persons passed through the State Apartments. The following are the yearly numbers from the commencement of the Palace being opened to the public free from any fee:—

1839 .....	115,971	1859 .....	208,264
1840 .....	122,339	1860 .....	216,811
1841 .....	147,740	1861 .....	205,913
1842 .....	179,743	1862 .....	369,162
1843 .....	176,334	1863 .....	236,079
1844 .....	159,760	1864 .....	296,250
1845 .....	160,791	1865 .....	246,660
1846 .....	170,879	1866 .....	244,299
1847 .....	162,031	1867 .....	189,868
1848 .....	150,321	1868 .....	194,323
1849 .....	168,195	1869 .....	199,172
1850 .....	221,119	1870 .....	181,119
1851 .....	350,848	1871 .....	215,446
1852 .....	173,391	1872 .....	215,196
1853 .....	180,753	1873 .....	217,589
1854 .....	151,578	1874 .....	219,651
1855 .....	141,420	1875 .....	203,783
1856 .....	161,752	1876 .....	194,616
1857 .....	173,710	1877 .....	213,115
1858 .....	218,035		

### CONVEYANCES TO HAMPTON COURT.

Every facility that can be desired by the Public to view this Palace, is now afforded by the Branch Line from the South-Western Railway to Hampton Court Bridge ; the journey from London is performed in about forty minutes. Trains run to and fro several times in the day. On Sundays there is also a good service of Trains. Any information can be had by applying at the Waterloo Station ; or to the Station Master, Hampton Court.

From the Mansion House and the West End—"District Railway" and "London and South-Western" trains run at frequent intervals during the day to Richmond viâ Hammersmith, in connexion with trains to Teddington (Bushey Park). From North London there are frequent trains, viâ Willesden and Acton, to Richmond, in connexion with the same trains to Bushey Park. The walk through Bushey Park is about three-quarters of a mile, and Hampton Court entrance-gates are just opposite. For further particulars see the announcements of the respective Companies.

---

### THE PUBLIC GARDENS

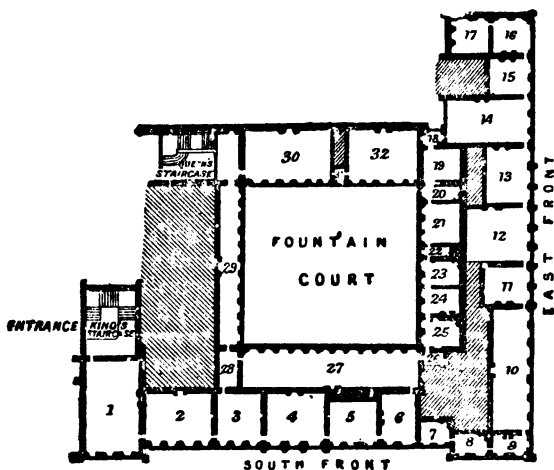
Are separated by an iron fence from what is called the Home Park, which, including the ground on which the Palace stands, is about three miles in circumference. The avenues through the park are seen from the east front of the palace ; and the ornamental canal is about three-quarters of a mile in length. In the private garden now open to the public is the celebrated VINE (*see* "Hand-book," p. 61). It is of the black Hamburg grape, and allowed to be the largest vine in Europe ; it frequently bears more than two thousand five hundred bunches. From the Gardens, a walk, through what is called the Wilderness, leads to the *Maze* or *Labyrinth*.



## THE STATE APARTMENTS

Are open to the public on Sundays, Mondays, Tuesdays, Wednesdays, Thursdays, and Saturdays throughout the year. Every Friday they are closed for cleaning. They are also closed on Christmas Day. The hours are from 10 o'clock in the morning until 6 o'clock in the evening, from the 1st of April to the 30th of September, and the remainder of the year from 10 until 4. (On Sundays not open until 2 o'clock.)

The Gardens are open until 8 o'clock in summer, at other times until dusk.



PLAN OF THE STATE APARTMENTS.

**SOUTH SIDE.**

1. The Guard Chamber.
2. The First Presence Chamber.
3. The Second Presence Chamber.
4. The Audience Chamber.
5. The King's Drawing-room.
6. King William III.'s Bedroom.
7. The King's Dressing-room.
8. The King's Writing Closet.
9. Queen Mary's Closet.

**EAST SIDE.**

10. The Queen's Gallery (The Tapestry Gallery).
11. The Queen's Bed-room.
12. The Queen's Drawing-room.
13. The Queen's Audience Chamber.
14. The Public Dining-room.
15. The Prince of Wales' Presence Chamber.
16. The Prince of Wales' Drawing-room.
17. The Prince of Wales' Bed-room.

**EAST SIDE.***(West Aspect of Fountain Court.)*

18. The Ante-room, and 19, Queen's Private Chapel.

20. The Closet near the Chapel.
21. The Private Dining-room.
22. The Closet, and 23, Queen's Private Chamber.
24. The King's Private Dressing-room.
25. George's II.'s Private Chamber.
26. The Adjoining Closet.

**SOUTH SIDE.***(North Aspect of Fountain Court.)*

27. The South Gallery, formerly the Cartoon Gallery, and 28, The Ante-room.

**WEST SIDE OF FOUNTAIN COURT.**

29. The Mantegna Gallery, late Portrait Gallery.

**NORTH SIDE OF FOUNTAIN COURT.**

30. The Queen's Guard Chamber.
31. The Ante-room.
32. The Queen's Presence Chamber.

# THE NAMES OF THE PAINTERS

*Whose Works are in the State Apartments of*

## HAMPTON COURT PALACE,

**With their Native Place and the Dates of their Birth and Decease.**

Name.	Born.	Native of	Died.
Aelst, William Van ... ..	1620	Delft ... ..	1679
Albano, Francesco ... ..	1578	Bologna ... ..	1660
Amiconi, Jacopo... ..	1675	Venice... ..	1758
Angelo, Michael Buonarotti	1474	Caprese ... ..	1563
Arpino, Guiseppe d' ... ..	1560	Naples... ..	1640
Balestra, Antonio ... ..	1666	Verona ... ..	1740
Bamboccio, Peter Van Laer	1613	Laeren, in Holland ...	1673
Baptist, John Monnoyer ...	1635	Lisle ... ..	1699
Barroccio, Frederico ... ..	1528	Urbino... ..	1619
Bartolozzi, Francesco... ..	1730	Florence ... ..	1818
Bassano, Giacomo ... ..	1510	Bassano ... ..	1592
Bassano, Leandro ... ..	1558	Bassano ... ..	1623
Bassen, Van... ..	...	Antwerp, lived about	1630
Battaglia, M. A. ... ..	1600	Rome ... ..	1660
Battoni, Pompeo ... ..	1708	Lucca ... ..	1787
Beechey, Sir William ... ..	1753	Oxfordshire ... ..	1839
Belchamp, John Van ... ..	...	Holland ... ..	1653
Bellini, Giovanni... ..	1422	Venice... ..	1512
Berghem, Nicholas ... ..	1624	Haerlem ... ..	1689
Bockman ... ..	...	Germany, lived about	1740
Bogdane, James ... ..	...	Hungary ... ..	1720
Bordone, Paris ... ..	1513	Trevigi ... ..	1588
Borgognone, Cortese Jacopo	1621	St. Hippolyte ... ..	1676
Bos, Jerom ... ..	1470	Bois-le-Duc... ..	1530
Bray, Solomon de ... ..	1597	Haerlem ... ..	1664
Bril, Paul ... ..	1554	Antwerp ... ..	1626
Bronzini, Agnolo... ..	1511	Florence ... ..	1580
Brooking ... ..	1720	England ... ..	1759
Brueghel, Peter, the old ...	1510	Brueghel, near Breda	1570
Brueghel, John ... ..	1560	Brussels ... ..	1625
Cagliare, Carletto ... ..	1570	Venice... ..	1596
Cagnacci, Guido ... ..	1600	Castel Durante ... ..	1680
Calvart, Denis ... ..	1555	Antwerp ... ..	1619

Name.	Born.	Native of	Died.
Campidoglio, M. A. ... ..	1610	Rome ... ..	1670
Canaletto, Antonio ... ..	1697	Venice... ..	1768
Caracci, Annibale ... ..	1560	Bologna ... ..	1609
Caracci, Lodovico ... ..	1555	Bologna ... ..	1619
Caravaggio, M. A. ... ..	1569	Milanese ... ..	1609
Carre, Michael ... ..	1666	Amsterdam... ..	1728
Casanova, Francesco ... ..	1732	London ... ..	...
Castiglione, Grechetto... ..	1616	Genoa ... ..	1670
Catalani, Antonio ... ..	1560	Messina ... ..	1630
Chiari, Giuseppe ... ..	1654	Rome ... ..	1727
Cippa, Tedesco G. F. ... ..	...	Neapolitan School ... ..	...
Cignani, Carlo ... ..	1628	Bologna ... ..	1719
Claude, Lorraine ... ..	1600	Lorraine ... ..	1682
Clevely, John ... ..	1745	London ... ..	1786
Collins ... ..	...	England ... ..	1744
Cornelis, Lucas ... ..	1493	Leyden ... ..	1552
Correggio, A. Allegri ... ..	1490	Correggio ... ..	1534
Cortona, Pietro de ... ..	1596	Cortona ... ..	1669
Cranach, Lucas ... ..	1472	Kranach ... ..	1553
Custodis, Jeronimo ... ..	...	Antwerp, lived about ... ..	1589
Cuyp, Albert ... ..	1606	Dort ... ..	1667
Dahl, Michael ... ..	1656	Stockholm ... ..	1743
Dance, Nathaniel ... ..	1730	London ... ..	1811
Dankers, Henry ... ..	1630	Hague... ..	...
Delen, Van ... ..	...	Heusden ... ..	1680
Denner, Balthasar ... ..	1685	Hamburg ... ..	1747
Dericke, William... ..	1635	Antwerp ... ..	1697
Diest, Andrian Van ... ..	1655	Hague ... ..	1704
Dietricy ... ..	1712	Weimar ... ..	1774
Dobson, William ... ..	1610	London ... ..	1646
Domenichino ... ..	1581	Bologna ... ..	1641
Dossi, Dosso... ..	1490	Ferrara ... ..	1560
Douw, Gerhard ... ..	1613	Leyden ... ..	1674
Durer, Albert ... ..	1471	Nuremberg ... ..	1528
Edema, Gerard ... ..	1652	Amsterdam ... ..	1700
Elliott ... ..	...	England, lived about ... ..	1750
Elsheimer, Adam ... ..	1574	Frankfort ... ..	1620
Everdingen, Aldret Van ... ..	1621	Alkmaar ... ..	1675
Fabier ... ..	...	... ..	...
Ferg, Paul ... ..	1689	Vienna ... ..	1740
Ferrato, Sasso ... ..	1605	Sasso Ferrato ... ..	1685
Ferri, Ciro ... ..	1634	Rome ... ..	1689
Fetti, Domenico ... ..	1589	Rome ... ..	1624
Fialetti, Odoardo... ..	1573	Bologna ... ..	1638
Flori, Mario di ... ..	1603	Penna ... ..	1673
Floris, Francis ... ..	1520	Antwerp ... ..	1570
Francia, Francesco ... ..	1450	Bologna ... ..	1518
Gaetano, Pulzone ... ..	1550	Gaeta ... ..	1588
Gainsborough ... ..	1727	Sudbury ... ..	1788

Name.	Born.	Native of	Died.
Gaspar, Henry ... ..	...	France ... ..	...
Gelder, De ... ..	1645	Dort ... ..	1727
Gennari, Benedetto ... ..	1638	Cento ... ..	1715
Gentileschi, Orazio ... ..	1568	Pisa ... ..	1647
Gentileschi, Artemisia... ..	1590	Rome ... ..	1642
Gerrard, Mark ... ..	1561	Bruges... ..	1635
Ghisolfi, Giovanni ... ..	1628	Milan ... ..	1683
Gibson, Richard ... ..	1615	England ... ..	1690
Giordano, Luca ... ..	1629	Naples... ..	1704
Giorgione ... ..	1478	Castle Franco ... ..	1511
Gonzales, Coques ... ..	1618	Antwerp ... ..	1684
Greuze ... ..	1726	Tournus ... ..	1805
Griffier, John ... ..	1645	Amsterdam... ..	1718
Guercino ... ..	1590	Cento ... ..	1666
Guido, Reni ... ..	1574	Bologna ... ..	1642
Hackert, James ... ..	1734	Prentzlaw in Prussia ... ..	...
Hals, Frank... ..	1584	Mechlin ... ..	1666
Hanneman, Adrian ... ..	1611	Hague... ..	1680
Harp, Van ... ..	...	Holland ... ..	...
Heem, John David de... ..	1600	Utrecht ... ..	1674
Heere, Lucas de ... ..	1534	Ghent ... ..	1584
Helst, Vander ... ..	1613	Haerlem ... ..	1670
Hemessen, J. de ... ..	...	Antwerp, lived about ... ..	1550
Hemskerck, M. Van Veen ... ..	1498	Hemskerck ... ..	1574
Hemskerck, Egbert ... ..	1645	Haerlem ... ..	1704
Henn, Adrian ... ..	...	Holland ... ..	1710
Holbein, Hans ... ..	1498	Basil ... ..	1554
Home ... ..	...	England, lived about ... ..	1780
Hondekoeter, Melchior ... ..	1636	Utrecht ... ..	1695
Honthorst, Gerard ... ..	1592	Utrecht ... ..	1660
Hoogh, Peter de ... ..	1643	Holland ... ..	1708
Hoppner, John ... ..	1759	England ... ..	1810
Huens ... ..	...	lived about... ..	1620
Huggins ... ..	1784	London ... ..	1845
Hussey, Giles ... ..	1710	Dorsetshire... ..	1783
Huysman, Cornelius ... ..	1648	Antwerp ... ..	1727
Ibbotson ... ..	...	Yorkshire ... ..	1817
James ... ..	...	England, lived about ... ..	1730
Janet ... ..	...	France ... ..	...
Janssen, Cornelius ... ..	1590	Amsterdam ... ..	1665
Jordaens, Jacques ... ..	1594	Antwerp ... ..	1678
Joseph, A. R. A.... ..	...	England ... ..	...
Kalf, William ... ..	1630	Amsterdam... ..	1693
Kay, or Key, William... ..	1520	Breda ... ..	1563
Kent, William ... ..	1685	Yorkshire ... ..	1748
Kaufman, Angelica ... ..	1742	Coire ... ..	1807
Kerseboom, Frederick... ..	1623	Solingen ... ..	1690
Knapton, George... ..	1698	London ... ..	1788
Kneller, Sir Godfrey ... ..	1648	Lubeck ... ..	1726

Name.	Born.	Native of	Died.
Lanfranco, Giovanni ... ..	1581	Parma... ..	1647
Laura, Filippo ... ..	1623	Rome ... ..	1694
Lawrence, Sir Thomas ... ..	1769	Bristol... ..	1830
Lazzarini ... ..	1654	Venice... ..	1720
Lely, Sir Peter ... ..	1617	Soest ... ..	1680
Lens, Bernard ... ..	1680	London ... ..	1741
Leyden, Lucas Van ... ..	1494	Leyden ... ..	1533
Longhi, Pietro ... ..	...	... ..	...
Loten, John... ..	1620	Flanders ... ..	1681
Lucatelli, Pietro ... ..	1660	Rome ... ..	1717
Luini, Bernardino ... ..	1480	Luini ... ..	1540
Luti, Benedetto ... ..	1666	Florence ... ..	1724
Mabuse, John de... ..	...	Maubeuge ... ..	1562
Maingaud ... ..	...	France, lived about ...	1721
Malo, Vincenzio ... ..	1625	Cambray ... ..	1670
Maltese... ..	...	lived about... ..	1670
Mantegna, Andrea ... ..	1431	Padua ... ..	1517
Maratti, Carlo ... ..	1625	Camerino ... ..	1713
Marshall ... ..	...	England, lived about	1780
Matsys, Quintin ... ..	1460	Antwerp ... ..	1529
Mazzolini di Ferrara ... ..	1481	Ferrara ... ..	1530
Meulen, Vander ... ..	1634	Brussels ... ..	1690
Miel, Jan ... ..	1599	Flanders ... ..	1664
Mignard, Pierre ... ..	1610	Troyes... ..	1695
Milani, G. C. ... ..	1621	Bologna ... ..	1678
Mirevelt, Michael ... ..	1568	Delft ... ..	1641
Mola, Francesco ... ..	1609	Lugano ... ..	1665
Molinear ... ..	1627	Amsterdam... ..	1686
Monamy, Peter ... ..	1670	Jersey ... ..	1749
More, Sir Antonio ... ..	1512	Utrecht ... ..	1568
Murillo ... ..	1613	Seville... ..	1682
Mytens ... ..	...	Hague, lived about ...	1630
Neefs, Peter... ..	1570	Antwerp ... ..	1651
Nes, Daniel John Van ... ..	1600	Delft ... ..	1650
Nogari, Paris ... ..	1512	Rome ... ..	1577
Nottery, L. ... ..	...	... ..	...
Oldenburg ... ..	...	... ..	...
Oliver, Isaac ... ..	1556	England ... ..	1617
Oosterwyck, Maria Van ... ..	1630	Naaldrop ... ..	1693
Opie, John ... ..	1761	Truro, in Cornwall ...	1807
Orlay, Bernard Van ... ..	1490	Brussels ... ..	1560
Owen, William ... ..	1766	Wales ... ..	1825
Palamedes, Staevarts ... ..	1604	Delft ... ..	1680
Palmer, the old ... ..	1540	Serinalto ... ..	1596
Palma, the young ... ..	1544	Venice... ..	1628
Parcelles, John... ..	1597	Leyden ... ..	1641
Parmegiano, F. Mazzuoli ... ..	1503	Parma... ..	1540
Parrocel, Charles... ..	1688	Paris ... ..	1753
Paton, Richard ... ..	...	England, lived about	1770

Name.	Born.	Native of	Died.
Pens, Pentz George ... ..	1500	Nuremberg... ..	1550
Pesne, Antoine ... ..	1688	Paris ... ..	1757
Perugino, Pietro ... ..	1446	Citta della Pieve ...	1524
Phillips, R. A. ... ..	1770	Dudley, Warwickshire	1845
Piombo, Sebastian del ...	1485	Venice... ..	1547
Pocock ... ..	...	England, lived about	1780
Poelemborg, Cornelius ...	1586	Utrecht ... ..	1660
Polidoro, Da Caravaggio ...	1495	Caravaggio ... ..	1543
Pontormo, G. Carrucci Da ...	1493	Pontormo ... ..	1558
Pordenone, G. A. Licino ...	1484	Pordenone ... ..	1540
Post, Francis ... ..	1621	Haerlem ... ..	1680
Pourbus, F., the younger ...	1570	Antwerp ... ..	1622
Poussin, Nicholas ... ..	1594	Andelay ... ..	1665
Ramsay, Allan ... ..	1709	Edinburgh ... ..	1784
Raphael, Sanzio... ..	1483	Urbino... ..	1520
Read, Frederic ... ..	1802	London ... ..	...
Rembrandt, Van Ryn... ..	1606	Leyden ... ..	1674
Remeé ... ..	...	Antwerp ... ..	1678
Ricci, Sebastiano... ..	1659	Belluno ... ..	1734
Riley, John ... ..	1646	London ... ..	1691
Robineau, A. ... ..	...	France, lived about	1698
Roestraeten, Peter ... ..	1627	Haerlem ... ..	1698
Romanelli, Giovanni ... ..	1617	Viterbo ... ..	1662
Romano, Giulio ... ..	1492	Rome ... ..	1546
Roos, John Hendrick ... ..	1631	Otterburg ... ..	1685
Rosa, Salvator ... ..	1614	Naples... ..	1673
Rosalba, Carriera ... ..	1675	Chiozza ... ..	1757
Rousseau, James ... ..	1630	Paris ... ..	1694
Rubens, Peter Paul ... ..	1577	Antwerp ... ..	1640
Rugendas, George ... ..	1666	Augsburg ... ..	1742
Russel, Theodore... ..	1614	London ... ..	...
Russell, John ... ..	1744	Guildford ... ..	1806
Ruysdael, Soloman ... ..	1616	Haerlem ... ..	1670
Sarto, Andrea del Vanucchi	1488	Florence ... ..	1530
Savery, Roland ... ..	1576	Courtray ... ..	1639
Schalcken, Godfrey ... ..	1643	Dort ... ..	1706
Schiavone, Andrea ... ..	1522	Sebenico ... ..	1582
Schoonefeld, John Henry ...	1619	Riberach ... ..	1689
Seghers, Daniel ... ..	1590	Antwerp ... ..	1660
Serres, Dominic... ..	1765	Auch, in Gascony ...	1793
Serres, J. T.... ..	...	Lived about ... ..	1800
Slingelandt, J. P. Van ... ..	1640	Leyden ... ..	1691
Snayers, Peter ... ..	1593	Antwerp ... ..	1670
Snyders, Francis... ..	1579	Antwerp ... ..	1657
Spada, Lionello ... ..	1576	Bologna ... ..	1622
Spagnoletto, G. Ribera ... ..	1589	Xativa, in Spain ...	1656
Sprangher, B. ... ..	1546	Antwerp ... ..	1623
Steenwyck, the younger ...	1589	Antwerp ... ..	...
Stone, Henry ... ..	...	London ... ..	1653

Name.	Born.	Native of	Died.
Swaine, Francis ... ..	...	England ... ..	1782
Swaneveldt, Herman ... ..	1620	Woerden ... ..	1690
Teniers, David, the younger	1610	Antwerp ... ..	1694
Thornhill, Sir James ... ..	1676	Dorsetshire... ..	1734
Tiepolo, G. B. ... ..	1697	Venice... ..	1770
Tintoretto, G. Robusti ... ..	1512	Venice... ..	1594
Titian, Vecelli ... ..	1480	Cadore ... ..	1576
Torrigiano, Pietro ... ..	1472	Florence ... ..	1522
Troost, Cornelius... ..	1697	Amsterdam ... ..	1750
Vaga, Pietro Buonacorsi ... ..	1500	Florence ... ..	1547
Vanderbank... ..	...	... ..	...
Vandervelde, Adrian ... ..	1629	Amsterdam... ..	1672
Vandervelde, William ... ..	1610	Leyden ... ..	1693
Vandyck, Sir Anthony ... ..	1598	Antwerp ... ..	1641
Vanloo, John Baptist... ..	1684	Aix ... ..	1746
Vanni, Francesco ... ..	1563	Sienna... ..	1610
Vansomer, Paul ... ..	1576	Antwerp ... ..	1621
Vanuden, Lucas ... ..	1595	Antwerp ... ..	1660
Velasquez, de Silva ... ..	1594	Seville ... ..	1660
Verelst, Simon ... ..	1664	Antwerp ... ..	1710
Verdussen ... ..	...	... ..	...
Veronese, Paul Cagliariari ... ..	1532	Verona... ..	1588
Verrio, Antonio ... ..	1634	Naples... ..	1707
Vinci, Leonardo da ... ..	1445	Vinci ... ..	1520
Viviani, Ottavio ... ..	1599	Brescia ... ..	1674
Vos, Martin de ... ..	1520	Antwerp ... ..	1604
Vriese ... ..	1527	East Friesland ... ..	1588
Vroom, Henry Cornelius ... ..	1566	Haerlem ... ..	1619
Walker, Robert ... ..	...	England ... ..	1666
Weenix, John ... ..	1644	Amsterdam ... ..	1719
West, Benjamin ... ..	1728	Philadelphia ... ..	1820
Wheatley, Francis ... ..	1747	London ... ..	1801
Willison, George ... ..	...	Scotland ... ..	1795
Wissing, William ... ..	1656	Amsterdam ... ..	1687
Withoos, Matthew ... ..	1627	Amersfort ... ..	1703
Wouters, Francis ... ..	1614	Liere, in Brabant ... ..	1659
Wouermans, Philip ... ..	1620	Haerlem ... ..	1668
Wright, Michael ... ..	...	Scotland ... ..	1700
Wright, Richard ... ..	...	Liverpool ... ..	1775
Wynanta, John ... ..	1600	Haerlem ... ..	1670
Zeeman, Enoch ... ..	...	Holland ... ..	1744
Zuccherro, Frederigo ... ..	1543	San Agnolo ... ..	1616
Zuchero, Taddeo ... ..	1529	San Agnolo ... ..	1566





*New cheap editions now ready.*

# MASTERMAN READY.

BY CAPTAIN MARRYAT, R.N.

*Price 1/-.*

# POOR JACK.

BY CAPTAIN MARRYAT, R.N.

*Price 1/-.*

---

## CAPTAIN MARRYAT'S BOOKS.

Uniform Illustrated Edition, neatly bound in cloth, post 8vo.  
3s. 6d. each ; gilt edges, 4s. 6d.

**POOR JACK.** With Sixteen  
Illustrations after Designs by  
CLARKSON STANFIELD, R.A.

**THE MISSION;** or, Scenes in  
Africa. With Illustrations by  
JOHN GILBERT.

**The PIRATE, and THREE  
CUTTERS.** With Memoir of the  
Author, and 20 Steel Engravings  
by CLARKSON STANFIELD, R.A.  
Cheap Edition, without Illus-  
trations, 1s. 6d.

**THE SETTLERS IN CA-  
NADA.** With Illustrations by  
GILBERT and DALZIEL.

**THE PRIVATEERSMAN.**  
Adventures by Sea and Land  
in Civil and Savage Life One  
Hundred Years ago. Illustrated  
with Eight Steel Engravings.

**MASTERMAN READY;** or,  
the Wreck of the Pacific. Em-  
bellished with Ninety-three En-  
gravings on Wood.

**A BOY'S LOCKER.** A Smaller Edition of Captain  
Marryat's Books for Boys, in 12 vols. Fcap. 8vo. in a com-  
pact cloth box, 21s.

*Through all Booksellers.*

# DISTRICT RAILWAY.

THE  
CHEAPEST, BEST, and MOST DIRECT ROUTE  
TO

## RICHMOND,

From whence TRAINS run at FREQUENT INTERVALS

TO

TEDDINGTON

AND

HAMPTON WICK

FOR

HAMPTON COURT

AND

BUSHEY PARK,

IS BY THE

## DISTRICT RAILWAY

FROM

MANSION HOUSE and other Stations,

Via CHARING CROSS, WESTMINSTER, VICTORIA,  
KENSINGTON, BROMPTON, HAMMERSMITH,  
ETC., ETC.

[See Map.]

OLD STYLE



## THE NEW PATENT STOCKING SUSPENDER

NEW STYLE



Strongly recommended by many  
eminent Physicians (as the circula-  
tion of the blood is not impeded by  
the New Patent Suspender), and  
now generally worn by the leaders  
of fashion.

*Once wear them and you will not return to the old style.*

WITHOUT WAISTBAND—Child's, 1s. 2d. ; Girl's, 1s. 5d. ; Ladies', 1s. 8d.

WITH WAISTBAND—Child's, 1s. 8d. ; Girl's, 2s. 2d. ; Ladies', 3s. 2d. ; 5s. 2d. ; 7s. 8d.

POST FREE OF

**W. J. ALMOND, 9 and 10, Little Britain, London, E.C.**

*Or of any first-class Hosiery or Ladies' Outfitter in the Kingdom.*

PARSONS GREEN, & PUTNEY BRIDGE &







**THE NEW YORK PUBLIC LIBRARY**  
**REFERENCE DEPARTMENT**

**This book is under no circumstances to be  
taken from the Building**

**JUL 10 1918**

B'D JUL 3 1913



